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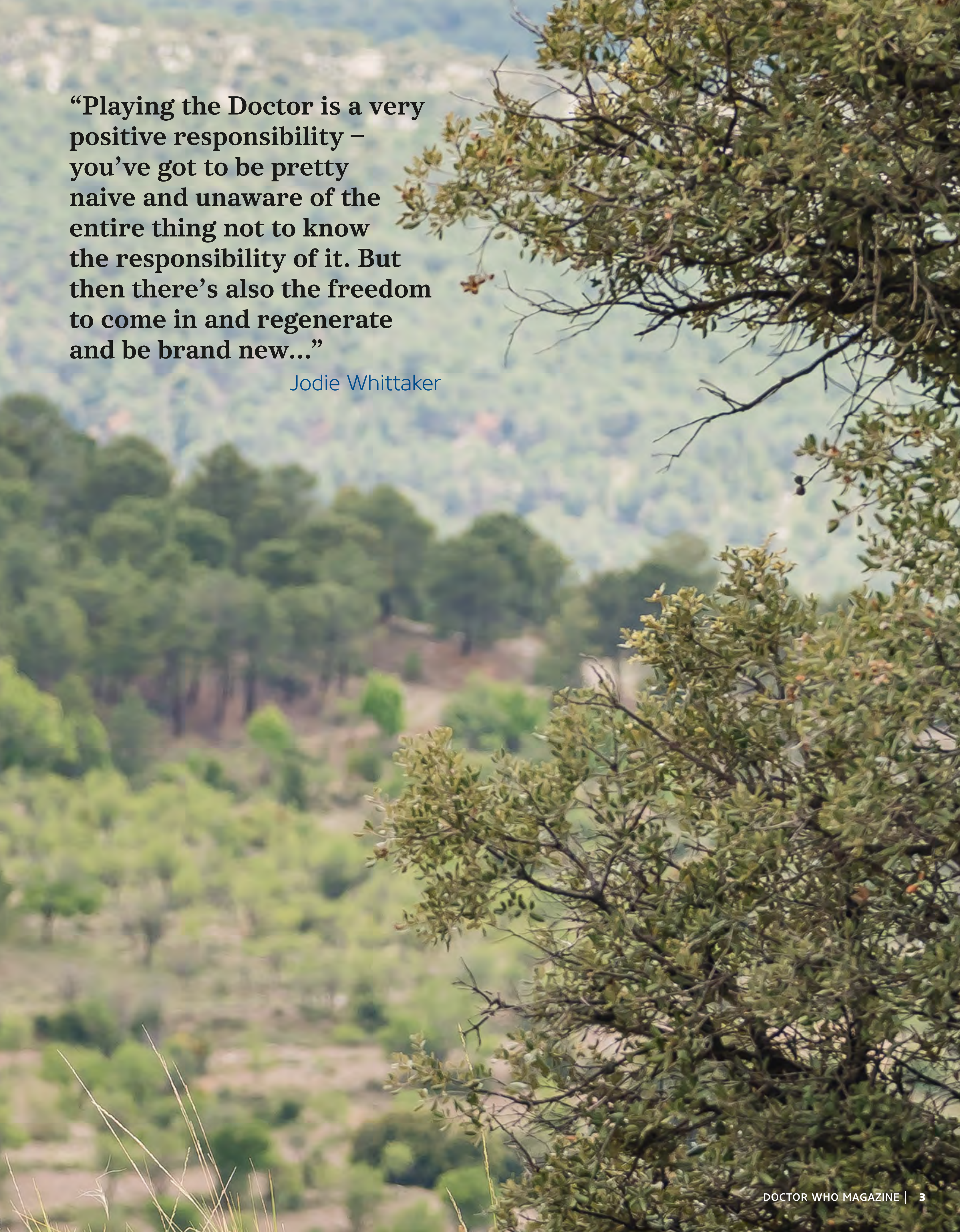
Jodie Whittaker as the Thirteenth Doctor, photographed by Ben Blackall.



“Playing the Doctor is a very positive responsibility – you’ve got to be pretty naive and unaware of the entire thing not to know the responsibility of it. But then there’s also the freedom to come in and regenerate and be brand new...”

Jodie Whittaker

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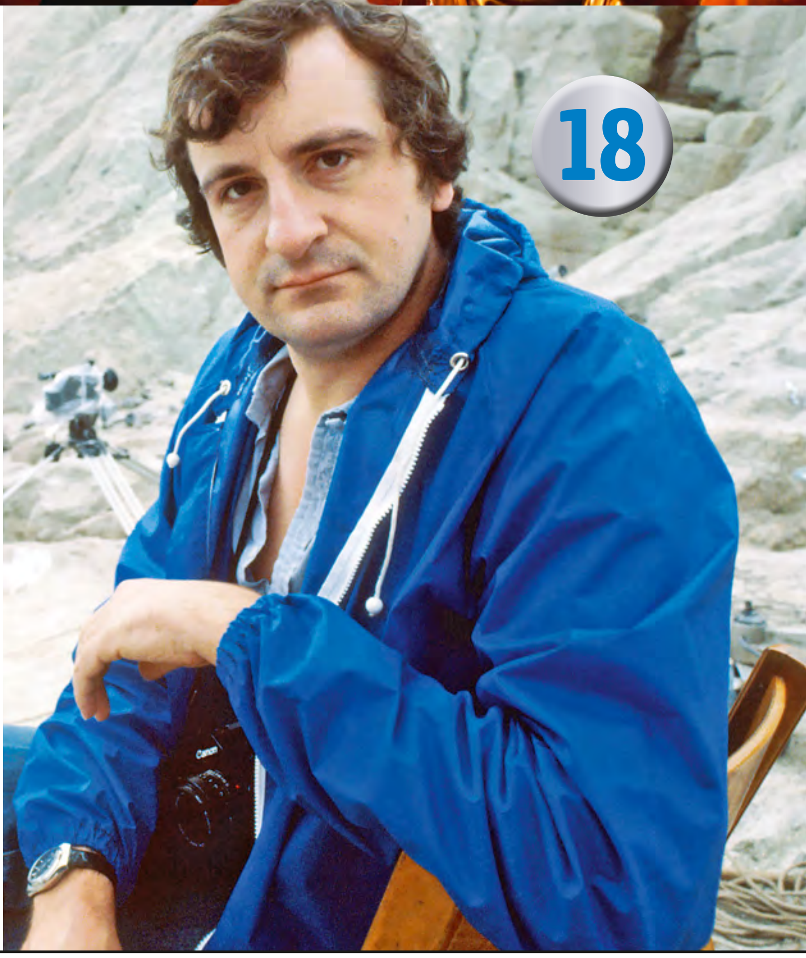

INTERVIEWS

26 OUT OF THE TARDIS
Peter Purves
42 LEE BINDING

FEATURES

6 PRODUCTION NOTES
18 TALL STORIES
24 PIRATE TREASURE
30 REACH FOR THE SKY
36 AMERICAN DREAMS
54 THE TIME TEAM
Think of the Children!
60 THE FACT OF FICTION
Empress of Mars
66 COSPLAY
The Seventh Doctor's Jumper

REGULARS

9 GALLIFREY GUARDIAN
13 BEYOND THE TARDIS
14 GALAXY FORUM
45 COMIC STRIP
The Clockwise War Part 5
70 REVIEWS
74 CROSSWORD & COMPETITIONS
76 COMING SOON
82 THE BLOGS OF DOOM
83 NEXT ISSUE

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Welcome

BBC
DOCTOR WHO
MAGAZINE

The television ratings for some of the recent World Cup games were incredible. According to ITV, the audience for the England vs Croatia match on 11 July peaked at 26.6 million. The average audience across the whole game was an only slightly less impressive 24.3 million.

Over the last few years, television has increasingly been described as a poor relation to online entertainment. Indeed, in a tweet reported by Bloomberg, Marc Allera – the head of BT's consumer brands – said "The World Cup continues to be the only event that makes customers switch off from the internet."

I don't know about that – I'll be turning my phone off when the first new episode of *Doctor Who* is broadcast – but these viewing figures certainly show us that the potential reach of television hasn't significantly diminished since the World Cup of 1966.

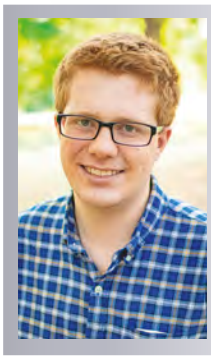
The rumours of television's demise have clearly been exaggerated, and good old print media also has an important role to play in this digital era of near-instantaneous news delivery. It's much harder for **Doctor Who Magazine** – or indeed any magazine – to break a story in the age of Twitter, Facebook and Instagram, but I think news is just one of the things you expect from us. We're here to provide unique, in-depth analysis of *Doctor Who* in all its forms, past and present.

We value every single one of our readers, but we're especially grateful to our loyal subscribers, some of whom have been with us for many years. As a special thank you, we're offering all our subscribers something new. From this issue onwards, subscription copies of **DWM** will have limited-edition covers that won't be available from any of the usual retailers. The designs created by Peri Godbold, our art editor, look even more beautiful without any cover lines, and this is a great opportunity to own copies of **DWM** that we think could become highly collectable. Details of our latest subscription offers are on pages 53 and 81.

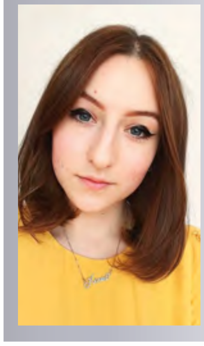
As if that wasn't enough of an incentive, I can promise that we've got some incredible Series 11 exclusives lined up. There's a lot of noise out there at the moment, but there's only one, official magazine providing unparalleled coverage of the *next* big television event...

Marcus

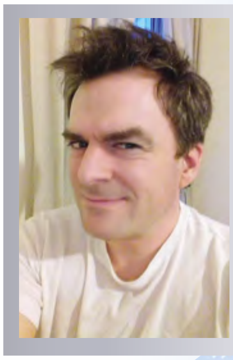
THIS ISSUE'S CONTRIBUTORS INCLUDE



William Shaw
In 2017, William Shaw's curiosity was piqued by a 12-part comic called *Prisoners of Time*. He decided to find out more about this and the other *Doctor Who* comics published by IDW. On page 36 he reveals the story behind a range that included the first official *Doctor Who/Star Trek* crossover...



Kezia Newson
On page 54 Time Teamer Kez watches some of *Doctor Who*'s most controversial episodes. Elsewhere, Kez has been editing *The 60s Companion Lookbook* and *Thoughts on Regeneration: A Trans Perspective* for her blog *The Time Ladies*. Recently she spoke to *The Guardian* about how the Twitch live stream has strengthened fandom.



Tim Worthington
Tim has been a *Doctor Who* fan since his sister shouted to say a robot dog was on telly. Now he presents the *Looks Unfamiliar* podcast and writes about Sky Ray ice lollies (page 30). One day he'll find out why Polly had the Doctor's hat on at the end of *The Underwater Menace*.

Production NOTES

Showrunner Chris Chibnall describes what he did last summer...

Photo © Jeff Gilbert

What a difference a year makes. Flash back to July 2017. I'm in a forest with Jo Pearce (*Doctor Who*'s social and digital genius), Matt Strevens, our soon-to-be new series lead director Jamie Childs and his director of photography Sam Heasman. Before he's shot a frame of the show, we've convinced Jamie to shoot the tiny short film revealing the new Doctor, on his weekend off from another job. He agrees, without knowing who the new Doctor will be.

We're looking at a beautiful ruin area that Matt and Jo have spotted. What if the Doctor walked through there? Ooh, that's a nice broken-down wall. What if we had the TARDIS here, and the last shot is the new Doctor walking towards it?

In my mind I'm thinking: Are we really doing this? A secret shoot, with only nine people involved? Will this work? Can we reveal the new Doctor this way? Are the BBC really going to put it out during the Wimbledon Men's Singles Final? Is it crazy? Will people even watch or notice? (Turns out the answer to all those questions is yes.)

Somewhere on a train, Jodie Whittaker is making her way towards us, having told people she's off to make a low-budget Scandinavian film this weekend.

Recce done, we hole up in a hotel. Some of us are checked in under fake names. I can't work out whether that's for security, or because we're all enjoying the cloak and dagger. When I go to check in, I forget my fake name. I'm not very good at this.

The hotel is quiet. Great. As we walk across reception we notice lots of champagne glasses. The staff explain: preparations for the massive wedding reception that's going to be happening tonight. Right. Uh-oh. We can keep her in her room tonight (confining the new Doctor before she even starts!). But to get to the car tomorrow, Jodie will have to walk through this big reception, where the hungover wedding guests will be checking out in the morning. How do we get the new Doctor from her room to the car park, in the costume she's wearing for the shoot, without anyone spotting? We're just going to have to style it out.

Jodie arrives, texting imminent ETAs, and is whisked to her room. Waiting for her is Ray Holman, with the costume he's put together for this sequence (Doctor-ish, and deliberately gender-ambiguous, to extend the tease). We compile her answers to a list of questions that will accompany the press release. Then there's a knock at the door – Jodie hides. Jamie comes in – and Jodie jumps out with a big "Hello!" Director, meet Doctor.

We have food in the room all together, keeping the curtains closed. We are hooting with laughter. This is mad. We would make rubbish spies.

Sunday morning. Jo Pearce has gone out early, done a dry run driving from the hotel to the location, checking the route. And she comes back alarmed: there's a Velothon on the route! Some of the roads are closed! Her brilliantly planned, shortest possible route from hotel to location won't work. What's more, the car will be passing hundreds of cyclists. What if we have to stop at traffic lights? What if somebody looks in and sees the new Doctor? Hopefully Velothon cyclists will have other things to think about. We manage to smuggle the new Doctor into the back of Jo's car. Hood up in the back, like she's cosplaying *The Matrix*, sandwiched between two others.

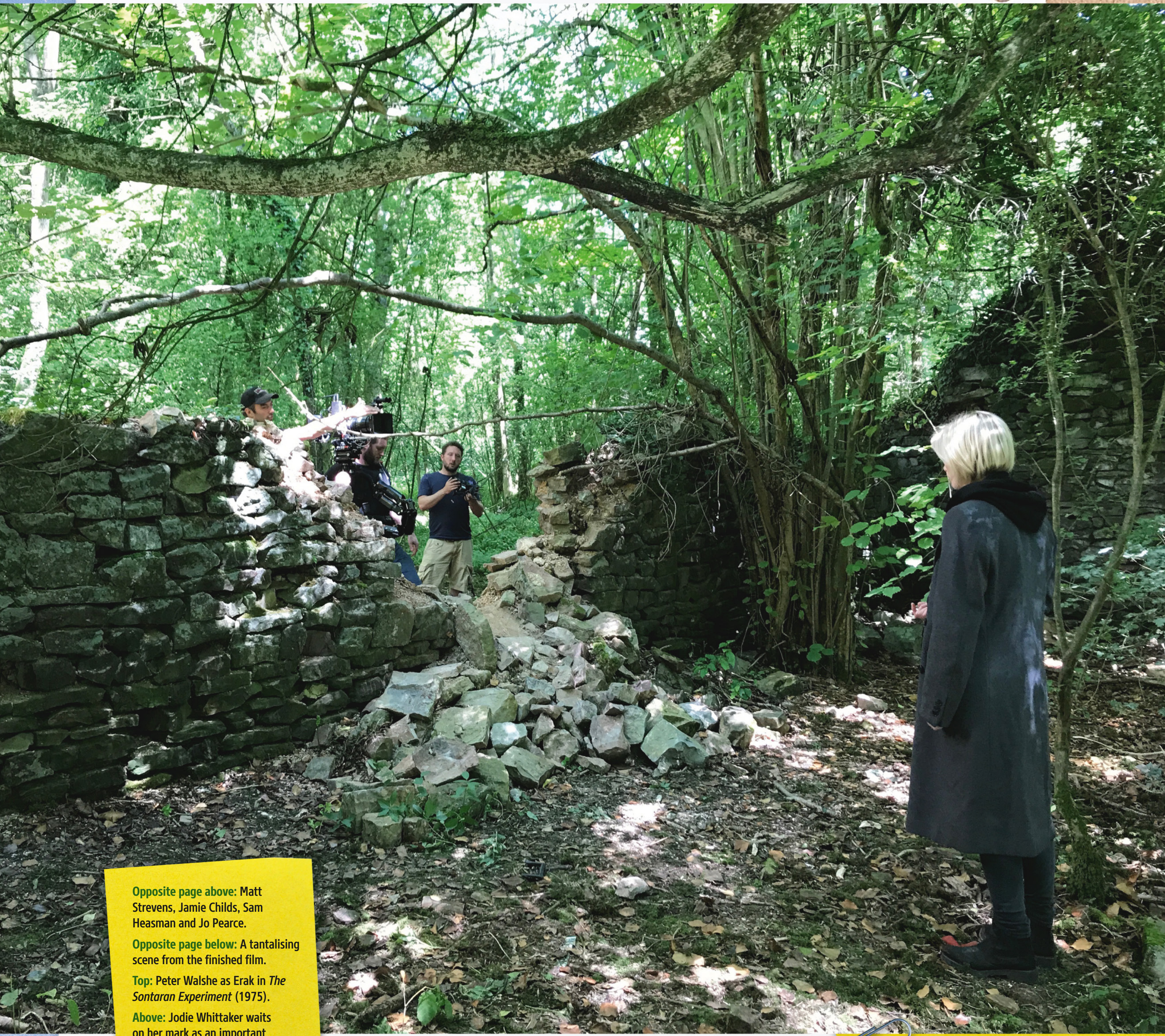
At the location, Jamie's trusted few crew set up, not even knowing why they're here. We tell them and introduce them all to the next Doctor. Jamie takes charge, brilliantly. His team are superb. The sun is shining – dappling the leaves and ground. Colin Hutton, ace and trusted photographer, is on hand to take the shot that we will release to the press alongside the announcement. He didn't know who he'd be photographing either. "It's more like working for MI5 than the BBC," he tells me. He takes the photo

that will end up adorning the front pages of pretty much every single national newspaper.

Jodie walks. The camera follows. The sun shines. Doug Walshe, the Steadicam operator, says to us in a break, "My dad's an actor. He was in *Doctor Who* once." And there in a forest, we look him up on IMDB and discover Doug's dad was in *The Sontaran Experiment* (Peter Walshe, played Erak)! The thread of *Doctor Who*, right from the Fourth Doctor's first season in 1975 through to the unveiling of the Thirteenth Doctor in 2017. Someone says: "This time next year, you'll be at Comic-Con!"

Twenty-four hours later I'm climbing the steps to the furthest editing room in BBC Wales. Top of the furthest set of stairs, then up a few more, then down the corridor, and in the corner. Geraint Huws, genius online editor who's been working on the show for years, is editing the final film, working behind a locked door. To get in, we even have a secret knock, so he can blank the screen out. We go in and view, and give notes, and figure out. No time to dither: this has to be edited, scored, graded, CGI'd, approved by Thursday. It's now Monday night.

The end needs a graphic: Introducing Jodie Whittaker, The 13th Doctor. But, in case anyone comes in, Geraint has refrained from putting the name in. →

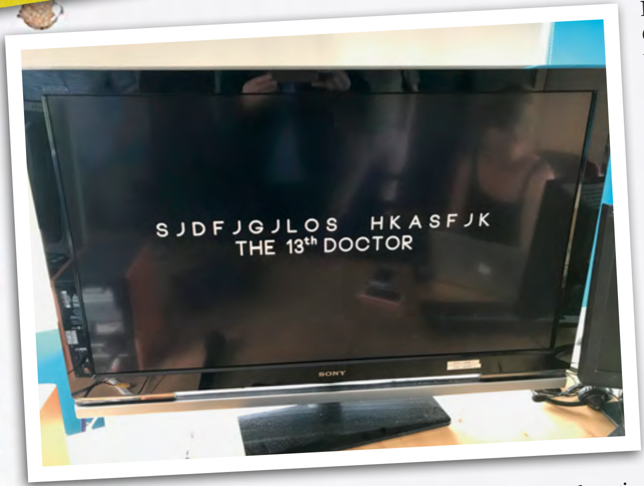


Opposite page above: Matt Strevens, Jamie Childs, Sam Heasman and Jo Pearce.

Opposite page below: A tantalising scene from the finished film.

Top: Peter Walshe as Erak in *The Sontaran Experiment* (1975).

Above: Jodie Whittaker waits on her mark as an important shot is prepared in front of the broken-down wall.



→ The placeholder card graphic just has gobbledegook in place of a name. As we work, I get an email from our visual effects whizz: he's not been told the new Doctor's identity either. Instead of sending the whole piece, we've only sent him the single shot that needs CGI enhancing – the TARDIS key materialising in the new Doctor's hand. He's desperately trying to guess: "Those are not male hands! I've been trying to look at hands of actresses on the internet and nothing matches!"

The week rolls towards the Wimbledon final. Calls are made. Who needs to know the identity of the new Doctor before the rest of the world?

Most importantly, Peter Capaldi. We set a time, I call him, and as he picks up the phone the first thing he does is giggle, delighted by the madness around it all. I tell him the name. He is generous and gentlemanly, of course: "Well, she's a fabulous actor," he says. He asks if it will be all right to call Jodie and I put them in touch, one Doctor to the next. I tell Steven Moffat and Brian Minchin. Other Doctors are notified too – I ask David Tennant if he'd be prepared to also give any words of wisdom to the next Doctor, but without telling him it'll be from a number already in his phone. He agrees cos he's the loveliest man (and desperate to know). Matt Smith, via Piers Wenger (the network never fades), is tipped the wink and leaves the most brilliant message for Jodie. The *Doctor Who* family are all surrounding their newest recruit and it's a gorgeous thing to observe in action. It will only continue post-announcement.

Sunday. The big day. I'm in a hotel in Liverpool (it's always Liverpool), with my family, in advance of being given an honorary doctorate (life, who plots it?!) the next day. Our room isn't ready, so we watch the tennis on a big screen in the bar, amidst dozens of others. There's a stream of texts into my phone, from People Who Know and People Who Don't, all of them nervous and excited. We know Sue Barker will introduce it, but she'll make up her own wording. A text pings in, as Roger Federer walks off court: "Sue Barker has watched the reveal and loves it". Phew, pre-approval from Sue. She's our first viewer!

And then it happens. The secret film is secret no longer. The thing we made up in a forest, a week ago, is on telly. Zipping round the world. It happens. The world keeps going. I turn off my phone and we go out to dinner. Busy week ahead: in 36 hours we film the regeneration.

But that's another story. Twelve months on, back in the present, I need to head to the airport. Comic-Con awaits.

From the forest to San Diego. We're a year in, and the ride's only just beginning. **DWM**

Top: Gobbledegook on Geraint Huws' screen.

Above right: Colin Hutton's portrait of Jodie appeared in almost every national newspaper.

Right: Jodie wore a hood for much of the film – and the journey to the shoot!

Location and editing photos © Chris Chibnall.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Doctor Who Stars Reveal Glimpses of Series 11

The new TARDIS team: Yasmin Khan (Mandip Gill), Graham O'Brien (Bradley Walsh), the Doctor (Jodie Whittaker) and Ryan Sinclair (Tosin Cole).

As this issue went to press, BBC America was preparing to take Jodie Whittaker, Tosin Cole and Mandip Gill to their first official engagement publicising the new series of *Doctor Who*.

The actors are scheduled to appear at the San Diego Comic-Con on Thursday 19 July, alongside the show's executive producers Chris Chibnall and Matt Strevens. Another highlight of the event is the premiere of a new trailer, revealing previously unseen footage from the new episodes.

On 16 July Matt told **Doctor Who Magazine**: "Following our first trail on BBC One during the World Cup Final we are thrilled to be taking this iconic British show to Comic-Con and to the global audience. It's an honour to be invited and we're all excited about meeting the fans."

The San Diego Comic-Con is one of the American entertainment industry's most scrutinised events, and a suitably prestigious platform to launch the global publicity campaign for *Doctor Who*'s highly anticipated return.

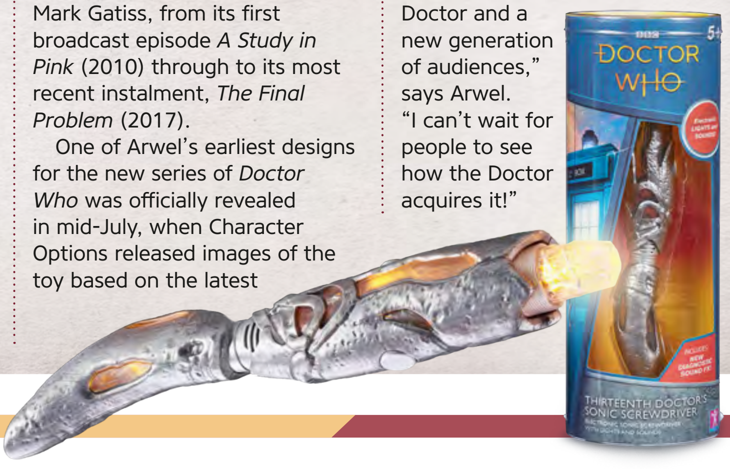
A number of new images from Series 11 have been released to mark the beginning of this campaign, many of which we're reproducing on the next few pages. This follows the unauthorised circulation of two still images and a 53-second sequence from an episode, all of which were briefly online in June. BBC Studios acted swiftly to remove the material, subsequently initiating legal action in the US in an effort to identify those responsible for the leak. In a statement released on 2 July, BBC Studios said it takes the "theft and distribution of our content extremely seriously." A spokesman for BBC Studios added that "[we] will strive to protect our programme-makers, audiences and licence-fee payers from any breaches of security – ensuring *Doctor Who* fans enjoy the final and fully completed version of the episode when it premieres."

Designs on the New Sonic

The art department for Series 11 is headed by Arwel Wyn Jones, who takes over from Michael Pickwoad as *Doctor Who*'s new production designer.

Arwel is no stranger to the series, or its spin-offs. From 2006 to 2008 he served as *Doctor Who*'s supervising art director, going on to become production designer on 24 episodes of *The Sarah Jane Adventures* from 2008 to 2009. Arwel was the production designer on *Sherlock*, the incredibly successful drama created by Steven Moffat and Mark Gatiss, from its first broadcast episode *A Study in Pink* (2010) through to its most recent instalment, *The Final Problem* (2017).

One of Arwel's earliest designs for the new series of *Doctor Who* was officially revealed in mid-July, when Character Options released images of the toy based on the latest sonic screwdriver. "It's a privilege to have been asked to redesign the iconic sonic screwdriver for the Thirteenth Doctor and a new generation of audiences," says Arwel. "I can't wait for people to see how the Doctor acquires it!"



The Women Who Lived

DOCTOR WHO
THE WOMEN WHO LIVED
Amazing Tales for Future Time Lords
CHRISTEL DEE & SIMON GUERRIER

BBC Books has announced *Doctor Who: The Women Who Lived*, a collection of tales about the women of *Doctor Who*. Written by Christel Dee and Simon Guerrier, the book will feature more than 75 remarkable women from the *Doctor Who* universe, from real historical figures such as Agatha Christie and Queen Victoria, to the Doctor's companions Bill Potts and Yasmin Khan. The book is illustrated throughout with specially commissioned artwork by a team of female artists, including Gwen Burns, Valentina Mozzo and Sonia Leong. *The Women Who Lived* is published in hardback on 27 September, priced £16.99.

Infinity 3

DOCTOR WHO
INFINITY
AN ALL-NEW BOOK LENGTH WHO EPIC!

Tiny Rebel has revealed details of the third original episode for its upcoming *Doctor Who* Infinity video game, which will be available from August. *The Lady of the Lake* is a Tenth Doctor and Rose adventure, written by Scott Handcock and illustrated by Neil Edwards, John-Paul Bove and Dylan Teague. It's narrated by Celyn Jones and features Katy Manning as the 'Lady of the Lake' herself. Visit *tinyurl.com/InfinityLake* for more information.

Cover Story

COMIC-CON PREVIEW
Entertainment Weekly
DOCTOR WHO
THE 13TH DOCTOR IS IN, AND SHE IS OUT OF THIS WORLD

In July, a new shot of Jodie Whittaker as the Thirteenth Doctor featured on the cover of *Entertainment Weekly*, one of the biggest-selling magazines in the United States. This double issue gave prominence to *Doctor Who* above all the other highlights from the San Diego Comic-Con.

Alien Worlds Collection

BBC
DOCTOR WHO
THE ALIEN WORLDS COLLECTION
READ BY WILLIAM RUSSELL • DAVID TROUGHTON
TOM BAKER • LALLA WARD • SOPHIE ALDRED

BBC Audio has released *The Alien Worlds Collection*, a new compilation of audiobooks, as a download-only 'box set'. The adventures are unabridged readings of Target Books novelisations including *Doctor Who and the Zarbi, Doctor Who and the Curse of Peladon, Doctor Who and the Brain of Morbius, Doctor Who and the Leisure Hive* and *Doctor Who: The Greatest Show in the Galaxy*. *The Alien Worlds Collection* is available online now from Audible, priced £27.99.

Torchwood on Twitch

Following on from its successful *Doctor Who* marathon, online platform Twitch began screening the adult spin-off *Torchwood* every Sunday from 15 July. To conclude the screening, *Torchwood: Children of Earth* will be shown on 29 July, and *Torchwood: Miracle Day* on 5 August. The episodes start at 6.00pm in the UK – visit *www.twitch.tv/twitchpresents* to view.

Doctor Cosplay

A range of offical *Doctor Who*-themed clothing for women is available from the Her Universe online store. Items include T-shirts, skirts and accessories, and will soon include a Thirteenth Doctor cosplay outfit. Visit *tinyurl.com/HerUniWho* for more details.

"The ambition was huge"

Jodie Whittaker reflects on *Doctor Who*'s location shoot in South Africa.

Just what are Yasmin, Graham and Ryan looking at...? This episode was recorded in South Africa.

Jodie Whittaker as the Thirteenth Doctor.

Production of Jodie Whittaker's episodes began in 2017, but recording hasn't been confined to the series' traditional base at Roath Lock Studios in Cardiff.

It's been revealed that locations for Series 11 have included an extensive shoot in South Africa. Talking exclusively to **Doctor Who Magazine**, Jodie Whittaker explains that this wasn't the first time she's worked in the country. "I played a British backpacker in a [2009] film called *White Wedding*," she says. "It was shot over 18 days. We started in the middle and drove to Cape Town, basically stopping and shooting. It was incredible. But I only spent about two days in Cape Town, whereas the *Doctor Who* shoot was three weeks."

Jodie describes the time she spent recording *Doctor Who* in South Africa as "absolutely amazing", adding that "it was warm, so that was good. The ambition was huge and the landscapes there – you couldn't have got that here. But it required a lot of focus because we knew we had a lot to do in three weeks."

Fortunately, Jodie and her co-stars Bradley Walsh, Tosin Cole and Mandip Gill were able to enjoy the occasional break. "We were working with a really great South African crew," says Jodie. "They recommended things for us to do on our days off!"

Bradley Walsh is Graham O'Brien

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LOCAL BUS ROUTE MAY CHANGE

Although Bradley Walsh wasn't scheduled to attend the San Diego Comic-Con in July, the first details about his character were confirmed by the BBC in July.

The multi-talented actor, presenter and singer is playing Graham O'Brien in the new series. The casting of the 58-year-old Bradley is something of a departure for *Doctor Who*, which has generally chosen lesser-known, younger actors in companion roles.

Speaking to **DWM** from the *Doctor Who* set at Roath Lock, Bradley makes it clear that this a departure he's enjoying enormously. "I love being part of an ensemble," he says. "I love it. Jodie leads from the front and she's fun and she's upbeat and she keeps it all together – it's great. Working with Jodie, Mandip and Tosin and the different directors that are coming in, and this fantastic crew – that's the thing I'm enjoying most about being on *Doctor Who*."

Bradley Walsh as Graham O'Brien.

Tosin Cole is Ryan Sinclair

The 26-year-old Tosin Cole played hapless sixth-form student Neil Cooper in Channel 4's *Hollyoaks* from 2011 to 2012.

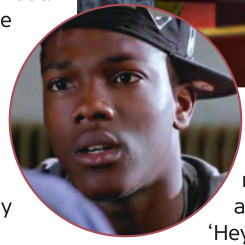
His brief role as an X-wing pilot in 2015's *The Force Awakens* means he becomes one of only a handful of actors to have appeared in both *Star Wars* and *Doctor Who*.

Right now, however, he's concentrating on playing the Doctor's companion Ryan Sinclair and enjoying the company of his co-stars in Cardiff. "Bradley is the biggest joker, but everyone has their moments," he tells **DWM**. "When you see the opportunity to give some banter out you have to strike while it's hot!"

It was certainly hot in Cape Town, when Tosin joined the other members of the Doctor's new team for the South African location shoot. "They were in the middle of a drought," he remembers. "We had to have two-minute showers. But other than the water crisis, we had a really good time out there."

Although Tosin started working on *Doctor Who* in 2017 his performance in the series won't be seen until the autumn. He hasn't been recognised by any of the series' fans yet, but is prepared for the fact that his life might be about to change. He laughs modestly at the prospect. "Can you imagine me walking along with my shopping bag and someone coming up to me saying, 'Hey, can we get a picture?'" He shakes his head in disbelief. "I'm kind of enjoying my freedom right now. Let's see what happens!"

Tosin Cole as Ryan Sinclair.



Tosin as Neil Cooper in *Hollyoaks*.

Mandip Gill is Yasmin Khan

Like Tosin Cole, Mandip Gill is another former member of the *Hollyoaks* cast.

Mandip was 24 when she recorded her first episodes as homeless teenager Phoebe Jackson in 2011. She stayed with the series until 2015, going on to another recurring role in BBC One's daytime soap *Doctors* the following year. In 2017 she appeared in *The Good Karma Hospital* (for ITV) and *Love, Lies and Records* (BBC One).

In Series 11 of *Doctor Who* Mandip is playing Yasmin Khan, alongside Jodie, Bradley and Tosin. "Everyone says, 'Are you having a good time?' And I'm like, 'Maybe a bit too much!'" she tells **DWM**. "I knew Tosin from a while back, so it was nice to work with him again. We're all in it together and it's all new and it's not as scary when everyone's new. But also having somebody that you know, that you've worked with in the past, is nice. We're all comfortable with each other and everyone's found their little dynamic within the group."

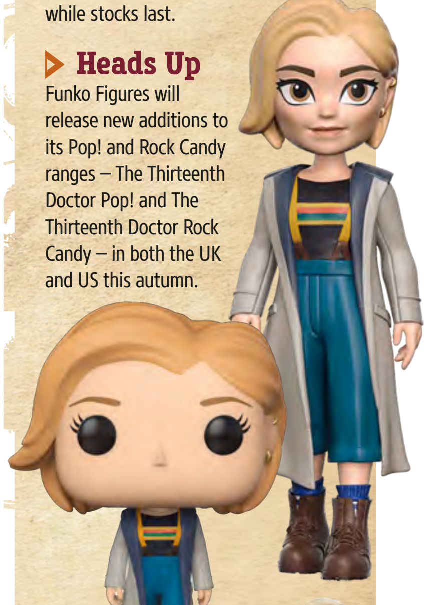
Mandip laughs when we ask if Bradley's reputation precedes him. "He's the biggest prankster I've ever met!" she says. "But I didn't know that in the beginning, because at the first readthrough he was acting really professional and asking loads of questions. And I was thinking, 'I wonder how this dynamic's gonna work?' I'd only known Jodie from her series like *Trust Me* and *Broadchurch*, and you just assume that that's how she is. I know she's an actress, but if you've never seen interviews with Jodie you'd assume that she's quite reserved. And she's really, really not. She's *really* funny and really goofy, just like Bradley."

Mandip Gill as Yasmin Khan.

Mandip as Padma Kholi in *The Good Karma Hospital* (2017).

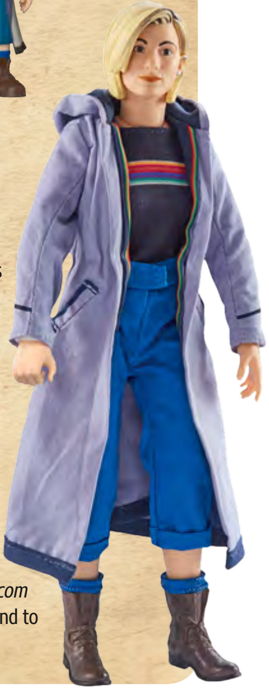
Collectable Vinyl

Titan Entertainment has produced two limited-edition 6.5" vinyl figures: a Thirteenth Doctor TITAN and a Thirteenth Doctor Kawaii TITAN, both of which were due to debut at the San Diego Comic-Con as we went to press. They're available to buy from Forbidden Planet in the UK and from Hot Topic and the BBC Shop in the US, while stocks last.



Heads Up

Funko Figures will release new additions to its Pop! and Rock Candy ranges – The Thirteenth Doctor Pop! and The Thirteenth Doctor Rock Candy – in both the UK and US this autumn.



Doctor Figure

As well as the 8" sonic screwdriver (see page 7), Character Options is releasing its own version of the Thirteenth Doctor. The detailed 10" figure has real fabric clothes and includes a miniature replica of the new sonic. Visit *character-online.com* for more details and to pre-order.

Classic Villainy

From the world of
BBC TV's DOCTOR WHO
THE DOCTORS
VILLAINS!
MEET THE ACTORS WHO PLAYED THE VILLAINS FROM TV'S TOP SCIENCE FICTION SERIES

The next release in Koch Media's DVD compilations of behind-the-scenes interviews will be *The Doctors: Villains!* This volume will contain archive interviews previously released individually by Reeltime Pictures. Subjects include actors David Gooderson, Peter Miles, Julian Glover, Bernard Archard and Ian Collier. There's also a tribute to Roger Delgado (the first actor play the Master) featuring archive footage. Koch/Reeltime will continue with *The Colin Baker Years* and *The Peter Davison Years* in 2019. *The Doctors: Villains!* will be released in November 2018, priced £14.99.

Three Doctors in 4K

The 2017 Christmas Special, *Twice Upon a Time*, is to be released in some territories as a 4K, Ultra HD disc. The format requires both a compatible player and TV. The release is scheduled for September, although availability and price in the UK is yet to be confirmed.

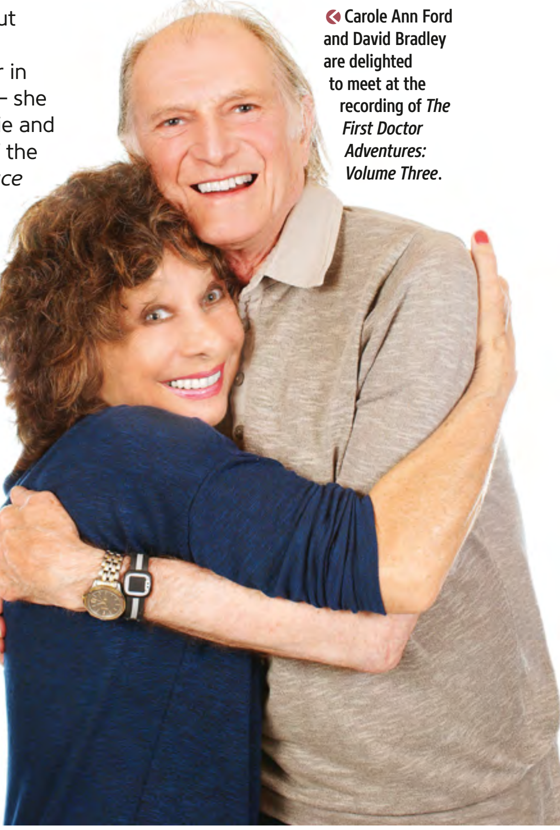
When Carole Met David

A third series of audio drama series *The First Doctor Adventures* is on the way – and will feature a very special guest star.

David Bradley returns as the First Doctor, with Claudia Grant as Susan, Jamie Glover as Ian Chesterton and Jemma Powell as Barbara Wright. Joining them as 'The Woman' will be Carole Ann Ford, who played the Doctor's granddaughter Susan in the earliest days of the television series.

"It's always a treat to work with Carole," says producer David Richardson. "She's so openly enthusiastic about Big Finish, and we're currently chatting about new projects for the future. I loved the idea of having her in our *First Doctor Adventures* – she had met David, Claudia, Jamie and Jemma during the making of the TV film, *An Adventure in Space and Time* [2013], and this was a very happy reunion. In fact, David [Bradley] hadn't noticed Carole's name on the script front, so when she walked through the door his face broke into the happiest of beaming smiles. It was clear that he was utterly delighted to have *Doctor Who* royalty involved!"

The First Doctor Adventures: Volume Three contains two brand-new stories: *The Phoenicians* by Marc Platt and *Tick-Tock World* by Guy Adams. The set is available from January 2019, but you can pre-order now from *bigfinish.com,* priced £23 on CD or £20 on download. **DWM**



Carole Ann Ford and David Bradley are delighted to meet at the recording of *The First Doctor Adventures: Volume Three*.

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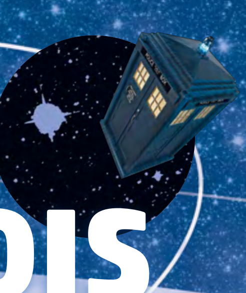


Keeping up with the cast and crew's activities away from the series…

Compiled by **DOMINIC MAY**

Jodie Blu-ray

▶ **Jodie Whittaker**'s acclaimed performance as Emma in the film *Journeyman* comes to Blu-ray and DVD on 30 July. On the eve of the royal wedding on 18 May, **Bradley Walsh** hosted an edition of *The Chase* that included contestants named Meghan, Harry, Kate and Will.

Regal Jenna

▶ Production continues on ITV's third season of *Victoria*, starring **Jenna Coleman**. The first recording block was helmed by the 1996 *Doctor Who* TV movie director **Geoffrey Sax**. The eight-part series picks up from 1848 and is expected to air in the autumn. Jenna attended the Cartier Queen's Cup Polo Final at the Guards Polo Club in Windsor on 17 June and the Serpentine Gallery Summer Party on 19 June.

Jenna Coleman takes a picture of herself as the pregnant Queen Victoria.
Instagram photo © Jenna Coleman.

Sharon's Blues

▶ **Sharon D Clarke** plays Rose Asante in four episodes of forthcoming BBC One/ Amazon thriller *Informer*, directed by **Jonny Campbell**. Sharon will reprise The Lady, which she previously played in 2014, for a 2019 production of *Blues in the Night* at London's Kiln Theatre from 20 July to 7 September. Tickets are on sale from September 2018.

Top of the Docs

▶ **Peter Davison** shared *All Creatures Great and Small* memories for Channel 5's *Top of the Box 1978 with Matthew Kelly* on 10 June. Peter was a judge on the UK Down's Syndrome Association's *My Perspective* photography competition. **Christopher Eccleston** features in the *Dead in a Week (Or Your Money Back)* trailer (*tinyurl.com/EccleWeek*). **Colin Baker**'s *Celebrity Five Go Caravanning* runs on Channel 5 until 3 August.

Sun Has Got His Matt On

▶ The Chichester Festival Theatre production of *Me and My Girl* starring **Matt Lucas** as Bill Snibson continues to 25 August (watch rehearsal footage via *tinyurl.com/MeandMyMatt*).

Who's Up Doc?

▶ Further to **DWM** 524, **Peter Capaldi** is the voice of Rabbit in *Christopher Robin*, which also features **Mark Gatiss** as Giles Winslow. The film receives its cinema release on 3 August (US) and 17 August (UK). The Glasgow School of Art, which Peter helped for its post-2014 fire restoration, was sadly gutted by a further blaze on 15 June. **Pearl Mackie** visited the Victoria & Albert Museum's Frida Kahlo: Making Her Self Up exhibition on 13 June. Pearl also attended a gala performance of Calais refugee camp play *The Jungle* at London's Playhouse on 20 June, which was World Refugee Day.

Tennant Comedies

▶ On 4 July **David Tennant** stood in for Sara Cox on Radio 2. David is reunited with **Jessica Hynes** as they play parents Simon and Emily in a forthcoming BBC Four comedy *There She Goes*. David playes "eerie" cloakroom attendant Martin Lam in Channel 4's semi-improvised comedy *Hang Ups*. His HBO comedy *Camping*, in which he plays Walt, premieres in October (there's a brief clip at *tinyurl.com/TennantCamp*). He narrates the audiobook of Cressida Cowell's *The Wizards of Once: Twice Magic*, which is downloadable from 20 September.

Back in Time

▶ **Karen Gillan** was at the Hollywood world premiere of *Ant-Man and the Wasp* on 25 June. She recently posted a charming Instagram retro clip of her dancing to NSYNC's 1997 hit *I Want You Back*, commenting it was "how high school Karen spent the majority of her time" (*tinyurl.com/KarenInSync*). **Arthur Darvill** plays piano and performs a song live as Miles during the Hampstead Theatre production of *Genesis Inc*, concluding on 28 July (rehearsal footage at *tinyurl.com/ ArtGenesis*). **Alex Kingston** co-narrates HarperCollins' audiobook of Philippa Gregory's *The Other Queen*, released on 1 November.

Eve Myles as Faith Howells in *Keeping Faith*.

Caroline Quentin and Matt Lucas, with Clive Rowe (behind), rehearsing *Me and My Girl*.
Photo © Johan Persson.

Mark Gatiss presents BBC Four's *John Minton: The Lost Man of British Art*.

The Game Is On

▶ *Sherlock: The Game Is Now*, co-scripted by **Steven Moffat** and **Mark Gatiss**, opens in London in October. This is a 90-minute immersive experience for groups of four to six players who will solve puzzles, challenges and mysteries against the clock in five detailed recreations of *Sherlock* environments, interacting with new footage of characters from the series (initial information at *tinyurl.com/SherlockMsg* and *tinyurl.com/GameAfoot*). Tickets cost £54 and are available via *sherlockgame.com*. Mark will present BBC Four's *John Minton: The Lost Man of British Art* and features in Sky One/HBO's forthcoming seven-part comedy *Sally4Ever*.

Back on Duty

▶ Sky One has commissioned a second series of *Bulletproof*, starring **Noel Clarke** as Bishop. Noel has also recently completed filming crime thriller *The Corrupted* as Detective Sergeant Neil Beckett and *Fisherman's Friends* as Troy. **Billie Piper** attended the Edinburgh Film Festival screening of *Two for Joy* on 23 June.

Master Celebration

▶ **John Simm** has been cast in *Party Time* and *Celebration* as part of a season entitled *Pinter at the Pinter*, with the plays running from 20 December to 26 January at London's Harold Pinter Theatre.

Playing the Blues

▶ **Peter Purves** is among the former *Blue Peter* presenters appearing in Tim Whitnall's *Once Seen on Blue Peter: Makes, Bakes & Outtakes,* a play celebrating the programme's 60th anniversary at The Assembly Ballroom, Edinburgh, from 4 to 26 August (tickets via *tinyurl.com/ BluePurves*). Peter also appears in a preview at the Tabard, Chiswick, on 30 July (see page 29).

Quickies

▶ **Catherine Tate**, who has extended her New Zealand tour to 8 December, adding Palmerston North to the itinerary, took part in the inaugural *J Mo Confidential* podcast on 12 June (listen via *tinyurl.com/ TateJMO*). Former *Doctor Who* executive producer **Beth Willis** is leaving Channel 4 as Head of Drama to join independent production company The Forge as a partner.

Obituary

The young Master (William Hughes) in *The Sound of Drums* (2007).

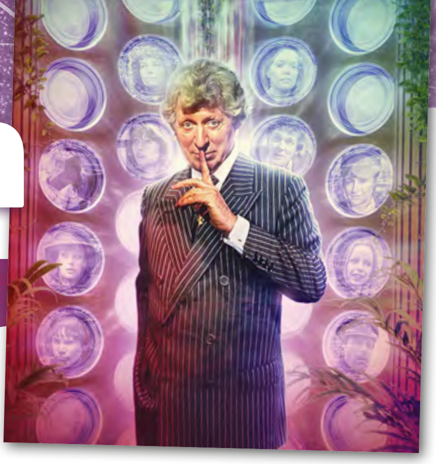
▶ **William Hughes**, who played the young Master in 2007's *The Sound of Drums*, died in July at the age of just 20. **Helen Griffin**, who played Mrs Moore in 2006's *Rise of the Cybermen/The Age of Steel*, died on 29 June aged 59. *Doctor Who* first season extras **Johnny Crawford** (*The Keys of Marinus*) and **Gerry Martin** (*The Sensorites*) died recently. **DWM** also reports the 2017 losses of extras **Valerie Stanton** (12 October aged 73), **Albert Moses** (15 September aged 79) and **Alex Hood**. **Chick Anthony**, credited with studio sound for 1964's *The Reign of Terror* and 1971's *The Mind of Evil*, died on 1 July 2017 aged 88. **DWM**

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

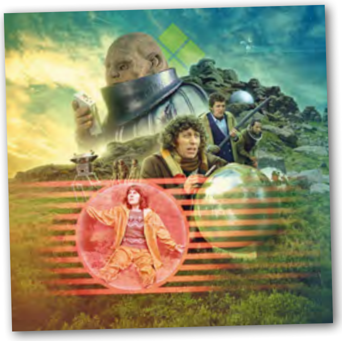

Ryan Aplin's *The Tom Baker Years*.

The Blu-ray box set *Doctor Who: The Collection – Season 12* includes all five stories from Tom Baker's first series as the Fourth Doctor and is out now. You've been telling us what you think of it...

Serial Thrillers

LEWIS PALMER EMAIL

The Season 12 box set is a treasure trove of goodies. With the new extras as well as all the previously released stuff, it's essentially a complete history of Tom's first season. My favourite new addition is *Behind the Sofa* – essentially *Gogglebox* meets *Doctor Who*. I also love the new 5.1 sound mixes, which add new dimensions to *The Ark in Space* and *Genesis of the Daleks*. Can't wait to explore more of good old 1975 *Who*!


The Sontaran Experiment by Ryan Aplin.

RYAN APLIN (24) EMAIL

Growing up, I adored Tom Baker's era of *Doctor Who*. Watching my Doctor spark into life on the floor of his UNIT lab filled me with such excitement! Watching *Robot* two decades later, I'm experiencing the same feeling thanks to the work of so many *incredibly* talented people who have restored this season to the best quality possible, combined with stunning graphics, invaluable extra features (*Behind the Sofa* is worth a release all of its own) and gorgeous packaging. This Blu-ray box set of Season 12, like Tom Baker, is truly "indomitable"!

Turn to page 42 to discover how the Season 12 box set was designed...

DANIEL WHITAKER (22) WAKEFIELD

I leapt from my sofa to practically hug the Amazon delivery driver who handed me the parcel containing the Season 12 Blu-ray. The folding cardboard TARDIS revealing the booklet filled with insights, trivia and artwork; Matthew Sweet's amazing interview with Tom; the fact that the "to select audio navigation" woman has regenerated into Tom Baker... The whole set is out of this world!

HANNAH TILBROOK CAMBRIDGESHIRE

I used to think that *Doctor Who* started with Christopher Eccleston, but my boyfriend Martin recently introduced me to Tom Baker's Doctor. I fell in love with his personality, quick wit, hair, notorious scarf and that voice... According to Martin, the first time I heard Tom's voice my face lit up and I asked, "Why can't he voice *everything*?"

THOMAS GENTILE EMAIL

When this Season 12 set was announced I knew I had to have it. While waiting for it, I randomly began watching Season 10 (from 1972-73, with Jon Pertwee and Katy Manning). I've fallen in love with the 70s era of the show; the Season 12 box set has created a craving I never knew I had.

TOM WAGSTAFF EMAIL

Robot and *The Ark in Space* both look amazing in HD. And the special features are really enjoyable, especially *Behind the Sofa* with Tom, Sadie Miller, Philip Hinchcliffe and the companions. This box set is a beautiful thing!

SIMON IRVING (51) WALES

Great to have Season 12 on Blu-ray. For me, watching Tom Baker's Doctor at the very beginning of his story once again is what excites me most. I've just read the fantastic interview with him in **DWM** 526. Well Tom, you know you are adored. And you know that no matter which way *Doctor Who* twists and turns in the years to come, you had the last word. Because the Doctor, at the end of his days, retires to London, England, Earth, as the Curator. The Doctor at peace with himself, wearing his favourite face.

Everyone has their favourite Doctor, but we must admit that we felt privileged to spend an afternoon with Tom Baker back in May. He's an extraordinary man, and it's wonderful that he holds the show's fans in such high regard. Although Tom's 'Season 12' ran from 1974-75, 'Series 11' (in fact the 37th full series of *Doctor Who* since 1963) will be Jodie Whittaker's first as the Doctor...

STAR LETTER

FEARLESS BONNIE

ANDY SMITH BOURNEMOUTH

I never took to Mel in *Doctor Who* on TV. Although likeable, the character seemed underwritten and simplistic. Bonnie Langford seemed to be pitching her performance at youngsters, which didn't appeal to this moody teenager (as was).

However, her portrayal of Carmel Kazemi in *EastEnders* has demonstrated that she is in fact one of our finest actors, never more so than in the recent knife-crime storyline. She's been heart-rending to watch as the mother of pointlessly murdered Shakil; her acting has been utterly fearless. The episode featuring real-life parents of murdered children was a rare piece of television that no one watching could ever forget.

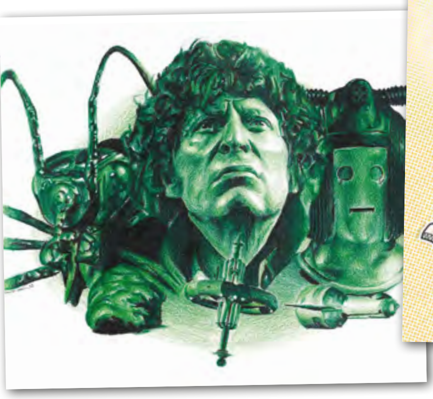
While Bonnie has a well-deserved reputation for musical theatre, how astonishing that it's taken this long for her to be given material truly worthy of her skills as a dramatic actor. While *Doctor Who* seems trivial in comparison, I'd love to see her back for an episode or two. Meeting Mel again after her travels with Sabalom Glitz could be quite something in the hands of such a fine actor.

Bonnie Langford as Mel in *Time and the Rani*.

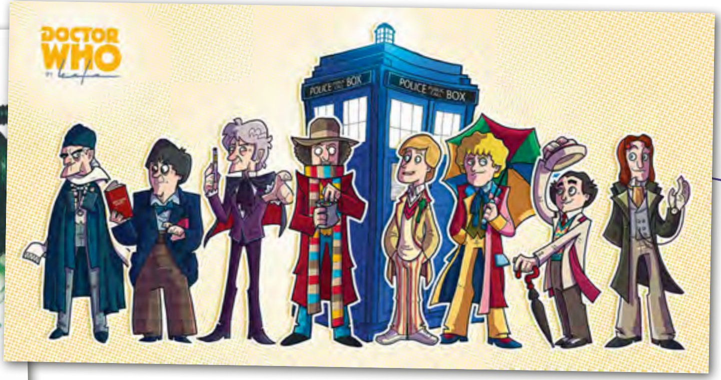
Bonnie Langford as Carmel Kazemi in BBC One's *EastEnders*.

Andy's letter wins him a copy of *Land of the Blind*, a graphic novel collection of **DWM** comic-strip adventures featuring the first five Doctors. It's published by Panini UK and is available now, RRP £14.99.

DOCTOR WHO
LAND OF THE BLIND



The Fourth Doctor's adventures on Nerva Beacon, by Connor Adkins.


DOCTOR WHO
POLICE BOX
POLICE BOX

The first eight Doctors, by Robert Sienicki.

JOHN COLLINS EMAIL
I was pleasantly surprised to see that Series 11 is available to pre-order online, but dismayed to see a number of highly negative reviews of episodes which, without a TARDIS, the reviewers could not possibly have seen! How did I react? I marked the reviews as 'unhelpful' and pre-ordered my Blu-ray copy immediately. As a lifelong fan since the Hartnell era, can I encourage everyone to at least have an unbiased, open mind please?

Quite right! While some readers have been watching their *Doctor Who* Blu-rays, others have been enjoying the series online, via Twitch...

Bob John's daughter Hazel, with the K9 he built from scratch.

Binge Watching

ROBERT SIENICKI POLAND
Worldwide streaming of *Doctor Who* on Twitch is the best thing that's ever happened on the internet. Where I live, the first eight Doctors and their adventures aren't available very easily, so these last few weeks have been amazing. Watching old *Doctor Who* stories has inspired me to revisit my drawings of the first eight Doctors.

ANDREW IBBOTSON (47) EMAIL
It's interesting to hear about people watching early *Doctor Who* episodes on Twitch. This was news to me as I don't follow social media, but I have been doing something similar myself. At Easter I decided to start working my way through the entire *Doctor Who* DVD range, beginning with 1963's *An Unearthly Child*. The William Hartnell era has truly captivated me. *The Daleks' Master Plan* [1965-66] – what a story! I listened to the episodes on CD interspersed with the surviving episodes. I have also come to greatly admire Peter Purves' portrayal of Steven Taylor. His emotional outburst at the end of *The Massacre of St Bartholomew's Eve* [1966], where he rails against the Doctor because they can't change history, was truly powerful. After finishing *The Tenth Planet* [1966] and seeing the Doctor regenerate I actually had a tear in my eye. I've been a *Who* fan all my life, and even after all this time the series still has the power to surprise.

On page 26 Peter Purves answers questions from our TARDIS tin and discusses his return to acting. As Andrew has pointed out, there's a wealth of *Doctor Who* adventures to discover on audio...

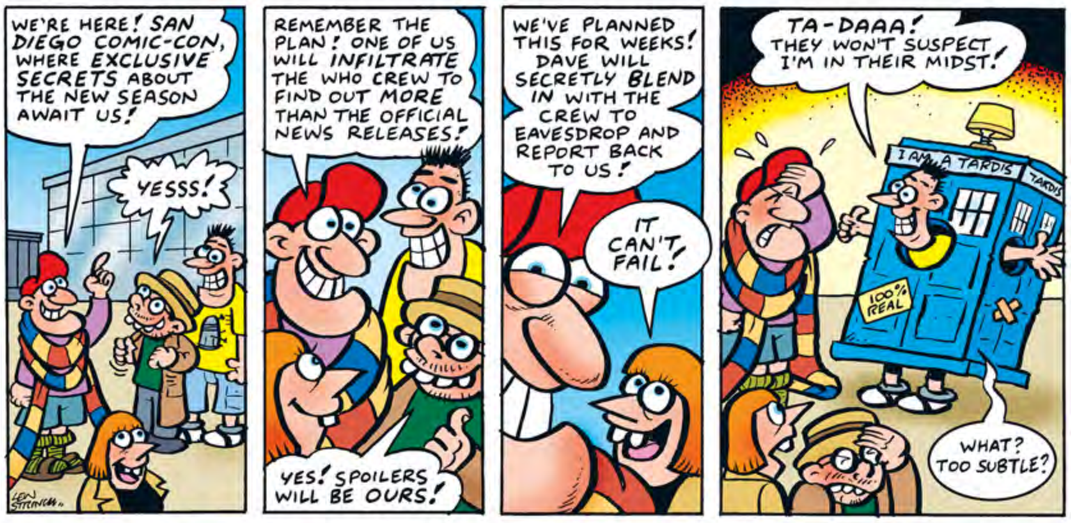
DOCTOR WHO
THE SCORCHIES
THE COMPANION CHRONICLES

Big Surprise

JACK OATES EMAIL
I'm surprised to have only recently learned of Big Finish. After last month's **DWM** I decided to pick up a few releases from the *Companion Chronicles* range. I bought *The Scorchies* and *Old Soldiers*. I haven't listened to *Old Soldiers* yet; however *The Scorchies*, featuring Katy Manning as Jo Grant and Melvyn Hayes as the Scorchies, was amazing. →

The Daft Dimension

BY LEW STRINGER


WE'RE HERE! SAN DIEGO COMIC-CON, WHERE EXCLUSIVE SECRETS ABOUT THE NEW SEASON AWAIT US!
YESSS!
REMEMBER THE PLAN! ONE OF US WILL INFILTRATE THE WHO CREW TO FIND OUT MORE THAN THE OFFICIAL NEWS RELEASES!
YES! SPOILERS WILL BE OURS!
WE'VE PLANNED THIS FOR WEEKS! DAVE WILL SECRETLY BLEND IN WITH THE CREW TO EAVESDROP AND REPORT BACK TO US!
IT CAN'T FAIL!
TA-DAAA! THEY WON'T SUSPECT I'M IN THEIR MIDST!
I AM A TARDIS
TARDIS
100% REAL
WHAT? TOO SUBTLE?
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

To mark the release of *Doctor Who: The Collection – Season 12*, Lee Dawson from VG934 has created a cinematic trailer for Tom Baker's first series. Go to: tinyurl.com/Season12CinematicTrailer

Frazer Hines appears on Australian talk show *Studio 10* to discuss being a *Doctor Who* companion and his new role in panto. Go to: tinyurl.com/FrazerStudio10

DOCTOR WHO
Today on Doctor Who - The Fourth Doctor

The fabulous Fourth Doctor promo video for *Doctor Who* on Twitch, created by Pip Madeley (@pipmadeley). Go to: tinyurl.com/FourthTwitchPromo

Here's the first of the Yogscast's *Doctor Who* on Twitch pre-show series. In this episode viewers are introduced to William Hartnell's Doctor... Go to: tinyurl.com/TwitchPreShow1

Nearly 30 years in the making – watch the first episode of *Devious*, a fan film set between the Second and Third Doctors. Go to: tinyurl.com/DeviousFanFilm

Galaxy Forum

ON TWITTER...

@MikeBentley_HC Loved **DWM** 527 – particularly the 'Wonder Women' interviews [with Wendy Padbury, Carole Ann Ford and Sophie Aldred]. I've been sitting in the garden having a fantastic read.

@MarkRaw The best fact learned from **DWM** 527 is that Carole Ann Ford watches *Neighbours*!

@hughesjg Quick question: Why is it that when we speak of the fourth actor to play the Doctor we aren't referring to him as Sir Tom Baker?

@dougray71 I nearly stopped buying **DWM** after 25 years (25 years!!!) but the past few issues have been fantastic – a good mixture of old and new – so I'm going nowhere for now. Thank you!

@BMitchell_Twitr Someone asked me the other day how **DWM** keeps up monthly content during the part of the year when the show isn't on. I had to explain to them how they managed 16 years with only one TV movie. They were genuinely impressed!

→ It gave me a chill up my spine. I cannot wait to listen to other releases! I urge other readers to try a Big Finish audio adventure, then they too will know the beauty and genius of the plots, soundtracks and casting.

Meanwhile, back in **DWM** 527...

Tales from Gallifrey

LIAM MORRELL EMAIL

I really enjoyed **DWM** 527's comic strip featuring the War Doctor. Last issue's little detour into the Time War was a refreshing piece. Both the artwork and powerful story were brilliant. More please!

Russell Suthern as a Time Lord and the Master from *The Deadly Assassin*.

ADRIAN PORTER EMAIL

The **DWM** comic strip is at its best when telling stories on an epic scale. *The Clockwise War* Part Four was one such strip, with its breathtaking take on the young War Doctor and the events that shaped him to become the Time Lord without a name. Thanks to writer Scott Gray and artist John Ross – I can't wait to see how this adventure finishes!

RUSSELL SUTHERN WORTHING

I'm shocked that the Time Team didn't like Part One of *The Deadly Assassin* (1977) in **DWM** 527. Someone even referred to it as "slow" – there is such a thing as building up tension, guys! Anyway, *The Deadly Assassin* is one of my favourite adventures of all time. Consequently, I often wander around dressed as a Time Lord or the Master. Scares the hell out of them down at the local Co-op, I can tell you! PS, Thanks to Christel Dee for her cosplay tutorial in **DWM** 523, which formed the basis of my own costume.

You're in good company Russell – we once heard David Tennant say that *The Deadly Assassin* was his favourite story from the show's original run. Issue 527 also included an *Out of the TARDIS* interview with Carole Ann Ford, who played the Doctor's granddaughter Susan...

Carole Ann Ford.

THEO SJÖBLOM FINLAND

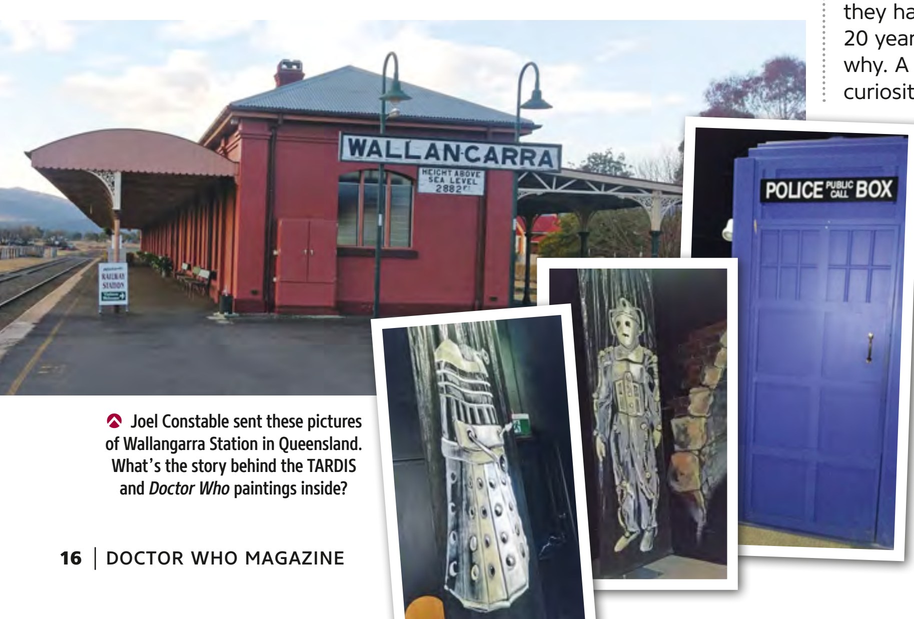
My warmest thanks to Emily Cook for the interview with Carole Ann Ford in **DWM** 527. Carole Ann seems like a wonderful, kind and likeable lady and I was thrilled to read her answers to the TARDIS tin questions and learn more about her life.

Glad to hear the mag is being enjoyed by fans in Finland! It seems *Doctor Who* can be found wherever you are in the world...

Surprisng Sights

JOEL CONSTABLE AUSTRALIA

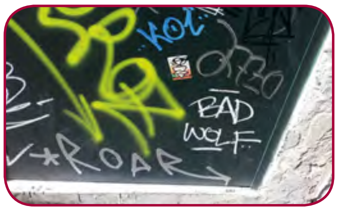
I found something rather surprising at a railway station in the small country town of Wallangarra in Australia. Hidden in a fenced-off room at the back of an historical exhibit are a full-size TARDIS replica and two floor-to-ceiling paintings of a Dalek and a Troughton-era Cyberman. I asked about the origin of these items. The station caretaker said they had been there for nearly 20 years and no one really knew why. A truly strange *Doctor Who* curiosity which fans should check out if they're ever passing through this Aussie town!



Joel Constable sent these pictures of Wallangarra Station in Queensland. What's the story behind the TARDIS and *Doctor Who* paintings inside?

PETER DIMENT EMAIL

In May I went to Lisbon with three friends to attend the final of this year's Eurovision Song Contest. Before the show on the Saturday night, we visited the ruins of Lisbon Castle. Halfway up the hill to our destination, through the city's narrow tiled streets, we were amazed to stumble across some graffiti that looked startlingly familiar. Perhaps Rose Tyler was warning the UK's act, SuRie, of the stage invasion that would befall her later in the evening...



Intriguing graffiti photographed by Peter Diment.

Just the Krikkit

ANDREW LEDFORD EMAIL

I've just finished reading *Doctor Who and the Krikkitmen*, which I received for my 18th birthday in June. What a book! James Goss does an incredible job of recapturing Douglas Adams' wit, humour and plain silliness in this escapade for the Fourth Doctor and Romana.

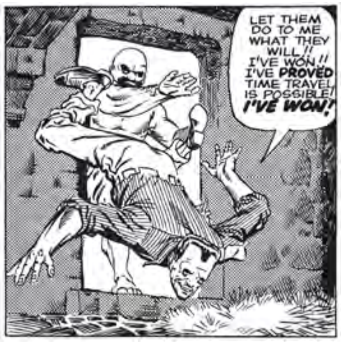
Beginning on page 18, we celebrate the genius of Douglas Adams and explore the fascinating paperwork in his archive.

Steve Ditko

DAVID BARNETT EMAIL

I was saddened to hear of the recent death of comics writer/artist Steve Ditko. I know he never illustrated the Doctor's adventures, but I first encountered his work in the pages of *Doctor Who Weekly* [as **DWM** was known in 1979-80], where his brilliant short stories were often reprinted as *Dr Who's Time Tales*. I started looking for his comics elsewhere and was never disappointed. He was truly one of the greats. RIP, Steve.

Keep sending us your letters, emails, tweets and artwork. We'd particularly like to know what you think of the first trailers for the 2018 series... **DWM**


LET THEM DO TO ME WHAT THEY WILL!! I'VE WON!! I'VE PROVED TIME TRAVEL IS POSSIBLE! I'VE WON!

Steve Ditko artwork from the first instalment of *Dr Who's Time Tales*.

BBC

DOCTOR WHO

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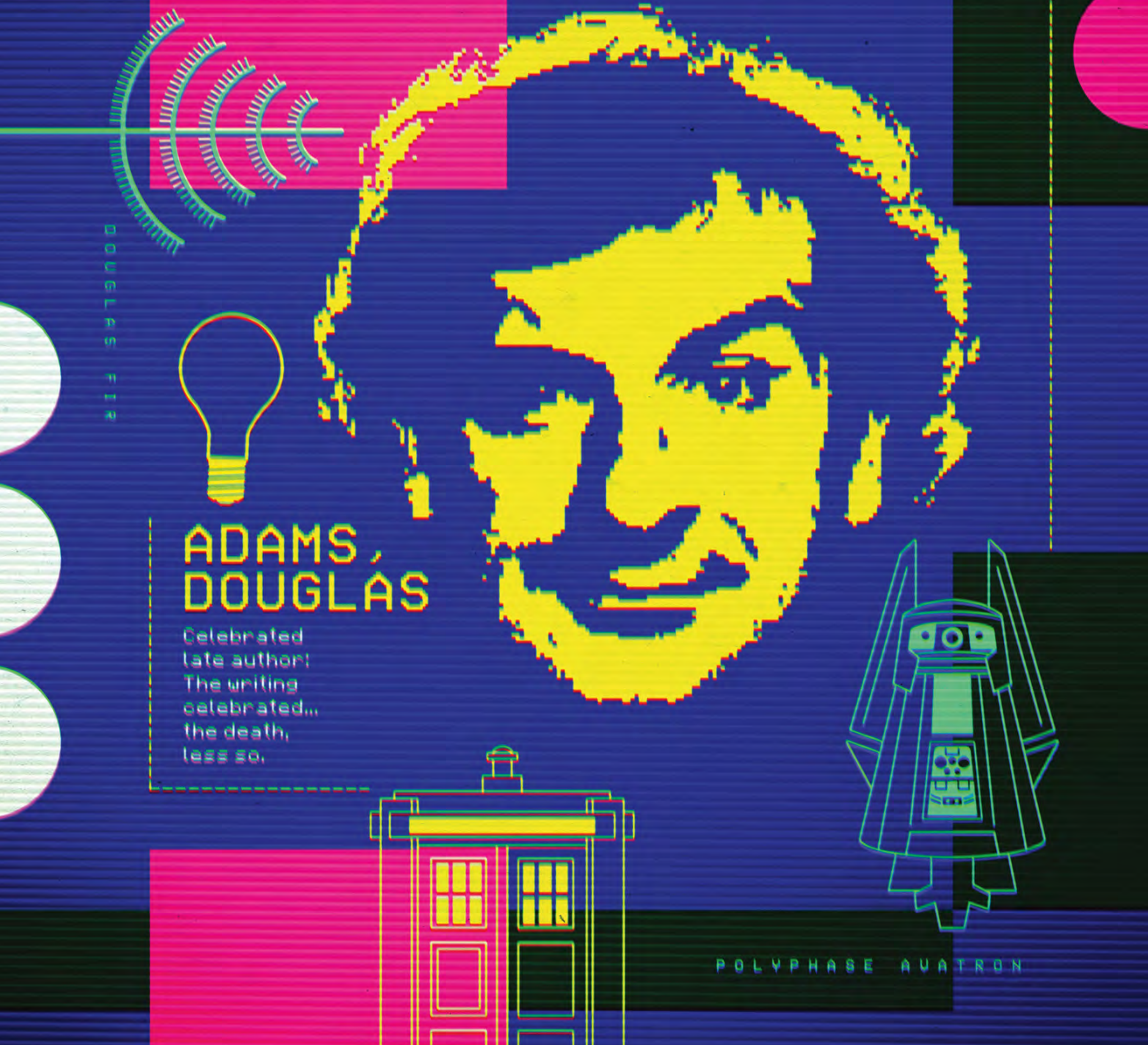
TALL STORIES


POLYPHASE AVATRON

DOUGLAS FIR

ADAMS, DOUGLAS

Celebrated late author! The writing celebrated… the death, less so.

It's 40 years since Douglas Adams was first handed the keys to the TARDIS. To celebrate, **DWM** tells the story of "the greatest writer ever to have turned his genius to *Doctor Who*", with contributions from those who knew and loved him best.

Feature by **PAUL KIRKLEY** • Illustration by **STUART MANNING**

On a farm near Chipping Norton, a Douglas fir stands tall and strong in the Oxfordshire soil. It's 17 years since Lalla Ward and her husband Richard Dawkins planted the tree in memory of their friend Douglas Adams, just hours after receiving news of his death at the age of 49.

Looking back, Lalla describes that day spent scouring garden centres for a suitable sapling as "a ludicrous displacement actirevity" for two people blinded by grief. But it's hard to conceive of a more fitting monument to Douglas Adams than this mighty evergreen, growing in stature year after year as its roots spread ever deeper into the earth.

Lalla first met Douglas at the BBC's 'Acton Hilton' rehearsal rooms when they were both new to the *Doctor Who* family: she joining as the second incarnation of the Doctor's Time Lady companion Romana, he taking over the script editor's chair following the success of his debut serial, *The Pirate Planet*.

The 30th of September will mark 40 years since the first episode of that story – a boisterous tale of a mad cyborg who drains the energy of planets while screaming blusterous insults like "By the frontal lobe of the Sky Demon!" In Douglas Adams' unique and idiosyncratic take on the universe, 40 might not be as significant a number as 42, but it's a cause for celebration nonetheless – this collision of icons, when the most restlessly imaginative show on television found itself shaped by one of the late 20th century's most fertile minds.

Ask anyone for their first memory of Douglas Adams and they'll instinctively reach for his size (6' 5" in his stocking feet). "It's a cliché, but my first impression of him was that he was enormous," recalls John Lloyd, Douglas' friend and sometime co-writer. "He was thinking of getting a badge made which said, 'No it is not cold up here,' because people used to make that joke every single time."

Lalla Ward remembers being dwarfed by Douglas and the similarly imposing Tom Baker. "The pair of them kind of *towered*," she says. "Douglas was one of those people who was larger than life, in personality as well as stature."

Born in Cambridge in 1952 and raised in East London and Essex, Douglas Noel Adams measured six feet tall by the time he was 12. He was just 26 when he joined *Doctor Who*, and in the five years since leaving Cambridge for a second time (with an English degree from St John's College under his belt), had earned a handful of TV writing credits, including the final *Monty Python* series in 1974 (which he likened to "playing tambourine for The Beatles").

But he'd found it a struggle to make a living, instead taking odd jobs as everything from a chicken-shed cleaner to a bodyguard, and a year before the TARDIS came calling, had been on the verge of throwing it all in to become a shipbroker in Hong Kong.

"He said, 'Johnny, this is just not getting anywhere. I'm going to pack it all in and go abroad.'" JOHN LLOYD

John Lloyd remembers returning to their shared home in Roehampton to find Douglas sitting in his room ("It had seven wardrobes in it, six of which were locked, and we never found out what was in them") close to tears. "He said, 'Johnny, this is just not getting anywhere. I'm going to pack it all in and go abroad.'"

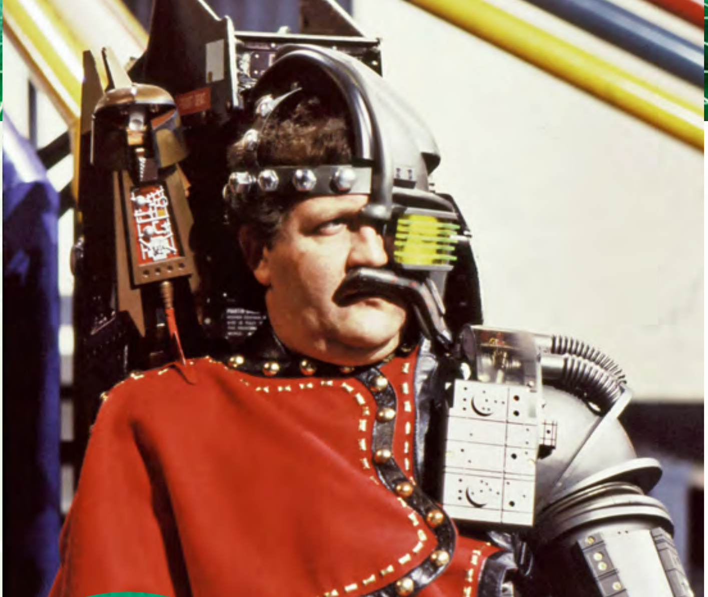
Among his pile of rejection letters were several from the *Doctor Who* production office. A long-time devotee of the show (aged 12, he'd tape-recorded his own spoof script, *Doctor Which*, featuring Rice Krispie-powered Daleks), his first submission had been based around the idea of a 'B-Ark', onto which all the insurance salesmen, PR execs and other second-string citizens of an overpopulated planet had been loaded and sent off into space. Another, *The Krikkitmen*, had seen the Doctor stumbling across a plot by alien androids to steal the Ashes during a test match at Lords.

Fortunately, barely a week after the meltdown among the wardrobes, Douglas heard that BBC Radio 4 had agreed to make a pilot episode of a sci-fi comedy he'd written called *The Hitchhiker's Guide to the Galaxy*. "It was literally the following week, I think," says John. "In a moment, the world turns on a sixpence..." →

Below: John Lloyd, Douglas Adams' friend and collaborator.

Bottom left: Lalla Ward in a 1979 publicity photo for her casting as the second incarnation of Romana.

Bottom right: Douglas Adams in 1980, on location for the TV version of *The Hitchhiker's Guide to the Galaxy*.



Right: Douglas with a copy of his bestselling novel *The Hitchhiker's Guide to the Galaxy*.

Far right: The Captain (Bruce Purchase) with his robotic parrot, the Polyphase Avatron, in *The Pirate Planet* (1978).

Right inset: *Doctor Who* writer and script editor Robert Holmes in 1977.

Below left: Anthony Read, Robert Holmes' successor as the script editor of *Doctor Who*, pictured in 1990. Photo © David A Gray.

Below right: Graeme McDonald was BBC Television's Head of Serials when *The Pirate Planet* was in production in 1978.

A copy of the *Hitchhiker's* script – about a man who discovers his best friend is an alien, shortly before the Earth is demolished to make way for a hyperspace bypass – was also forwarded to the *Doctor Who* office, where script editor Robert Holmes, his successor elect Anthony Read, and producer Graham Williams recognised enough raw talent to ask him to develop what would eventually become *The Pirate Planet*. In a twist of fate, however, the commission came just weeks after Radio 4 had ordered a full series of *Hitchhiker's* – which is how, after years in the creative wilderness, Douglas suddenly found himself juggling two major projects at the same time.

All this would have been a challenge for any writer, but it's fair to say Douglas Adams had a... complicated relationship with deadlines. "I love deadlines," he once famously remarked. "I like the whooshing sound they make as they fly by."

Decamping to the family home in Dorset, Douglas embarked on a strict writing schedule. "You'd hear this sort of frantic typing, bashing away," recalls James Thrift, Douglas' half-brother. "He was the world's fastest two-fingered typist, and the floor shook when he was going. Then there would be a pause, normally followed by a scream, and whatever he'd written would end up in the bin."

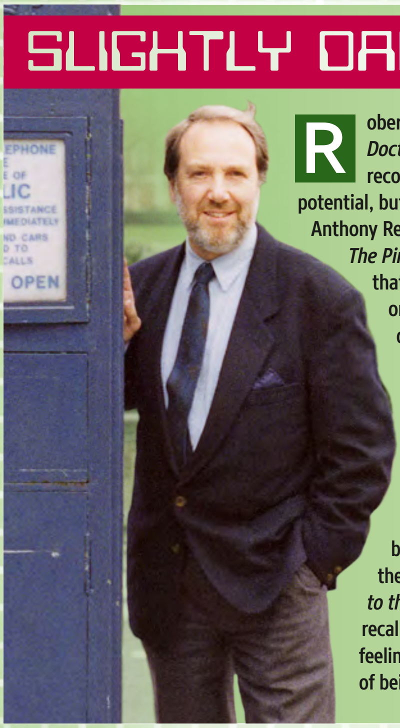
James, who was born 16 years after Douglas, when their mother had remarried, recalls how he and his sister Jane made their own contributions to *The Pirate Planet*: "He used to try his ideas out at family mealtimes. There was a character [the Pirate Captain] who was half-man, half-robot, and my sister said, "Why don't we do half down the middle? And the Polyphase Avatron [the captain's robot parrot], that was mine."

Later, Douglas would ruefully note that "I was writing episodes of *Hitchhiker* which all seemed to happen in corridors, and writing episodes of *Doctor Who* which called for huge, enormous, impossibly elaborate sets. I thought, 'I've got this the wrong way round!'"

After numerous false starts, Douglas finally arrived at a draft of *The Pirate Planet* that was considered workable. The serial entered production in May 1978. "As kids, we went up to see the show being recorded," recalls James Thrift. "We used to sit and have lunch with Tom Baker in the canteen and upset everyone."

Why did it upset people? "I think because, when Tom Baker is with kids, it just gives him the ability to behave like a kid as well. He used to wrap us in his scarf and take us to the BBC canteen, and

SLIGHTLY DANGEROUS



Robert Holmes was the first *Doctor Who* script editor to recognise Douglas Adams' potential, but it was Holmes' successor, Anthony Read, who commissioned *The Pirate Planet*. Read admitted that Adams was "not the most organised of people, but he did have what I thought would be a very valuable asset to the programme – this ability to come up with offbeat ideas."

Read had been impressed by the scripts for the *Hitchhiker's Guide to the Galaxy* radio series, later recalling that Adams "had that feeling, like most brilliant people, of being slightly dangerous..."

It was the kind of danger that Graeme McDonald, the BBC's Head of Serials, felt *Doctor Who* didn't need. On 14 March 1978 McDonald, who was growing concerned at Tom Baker's increasingly unmanageable behaviour, advised caution over *The Pirate Planet*. "We're doing science fiction, remember, not comic cuts," he pointed out in a stern memo. "The Captain with the parrot is a cod figure out of *Treasure Island* with jokey lines which will inevitably lead Tom to stop taking himself seriously again."

Read persuaded both McDonald and director Pennant Roberts that *The Pirate Planet* was worth developing. The finished serial was broadcast from September to October 1978. "I thought it was an enormous success," said Read in an interview with Kevin Davies. "Graeme McDonald, bless him, called me and said, 'I was wrong, you are right. Congratulations!'"

wardrobe would get upset because the scarf would come back with food on it."

When Anthony Read announced he was moving on, Douglas was surprised to be approached by Graham Williams in the Television Centre bar and offered the job as his replacement. For the young writer fond of dreaming up new worlds during a long bath, the role proved a baptism of fire.

"I found that the writers expected the script editors to basically write the show," Douglas told **Doctor Who Magazine** in the mid-1990s, "but without the money!"

Though a handful of the next run of stories were in something approaching reasonable shape, others required major surgery – none more so than the 1979 season opener, Terry Nation's *Destiny of the Daleks*.

"The script he brought forward was a couple of explosions and a couple of people running up a corridor," revealed Douglas. "You had to turn that lot into a story. *Doctor Who* was, at that point, quite literally driving me mad."

"I don't know how he survived that," admits John Lloyd, whose own illustrious TV career includes co-creating such comedy classics as *Not the Nine O'Clock News*, *Spitting Image* and *Blackadder*. "There are not many people you can attach the label 'genius' to, but I think it probably applies to Douglas. But he was a terrible manager. He was a hopeless radio producer, to be perfectly honest – we all had to kind of bail him out because... well, disorganised would be a mild way of expressing what Douglas was like at actually getting anything done. And *Doctor Who*, obviously, was a bit of a sausage machine."

But Lalla Ward has a different recollection. "I think he thoroughly enjoyed it, actually," she says. "For all his well-known difficulties with getting on with writing, Douglas loved *life*, and I think he enjoyed the business of collaboration. Authors lead very solitary lives, and actually working on a television programme is much more gregarious."

The script editor had also struck up a firm friendship with the show's leading man, in whom he recognised something of a kindred spirit. "He became very good mates with Tom Baker," recalls John. "We used to hang out in this terrible club called Gerry's in Shaftesbury Avenue, drink far too much and generally behave badly."

To Lalla, it was clear that Tom was impressed by the quality of Douglas' mind. "Tom was never bored with anything Douglas ever did. We all recognised we had somebody really clever in our midst."

When one script, David Fisher's *A Gamble with Time*, was scrapped at the eleventh hour in favour of a top-down rewrite to be filmed in Paris, Douglas and Graham Williams had no choice but to lock themselves away in Williams' spare room – "with a typewriter and a bottle of whiskey", according to legend. →

> **"For all his well-known difficulties with getting on with writing, Douglas loved *life*."** LALLA WARD

Left inset: The Doctor (Tom Baker) kisses the Captain's boot in a publicity shot for *The Pirate Planet*.

Above: Graham Williams was the producer of *Doctor Who* when Douglas Adams was its script editor.

Below: David Tate, Alan Ford, Geoffrey McGivern, Douglas Adams, Mark Wing-Davey and Simon Jones in 1979, during the recording of the second radio series of *The Hitchhiker's Guide to the Galaxy*.

Above: Christopher H Bidmead took over from Douglas as *Doctor Who*'s script editor in 1980.

Right: The Doctor, Romana (Lalla Ward) and Duggan (Tom Chadbon) investigate in *City of Death* (1979).

Below: A page from Douglas' notebook, outlining what was probably his first idea for *Doctor Who*.

Photo © Paul Kirkley.

→ They emerged three days later with four completed scripts about an urbane art thief who uses his ill-gotten gains to fund time travel experiments in order to try to save his people. Now regularly cited as one of the greatest *Doctor Who* stories of all time, *City of Death* is perhaps testament to what Douglas was capable of when that whooshing sound was actually the deadline wall rushing up to meet him.

"He didn't seem to be able to do it any other way, really," reflects John Lloyd. "Panic was what drove Douglas. With some writers it's drink. For Douglas it was fear – fear of complete and utter disaster."

By now, the pressure on the young writer was mounting. He was already behind schedule with the next *Hitchhiker's* radio series, was working on the novel and an LP of the first series and, in May 1979, was commissioned to write a pilot for a BBC television adaptation. Which was around the point he realised that, all other options having fallen through, he would have to bash out the six-part *Doctor Who* season finale as well.

Salvaging the concept of a Gallifreyan prison from his *Krikkitmen* (ahem) pitch, *Shada* – which Douglas turned around in six days – was another dizzyingly inventive tale centred around a criminal genius on the hunt for a Time Lord living out his retirement as a professor at a Cambridge college. Notoriously, though, industrial action forced the serial to be abandoned midway through, leaving the distinctly underwhelming *The Horns of Nimon* to bring the curtain down on both Douglas' and Graham Williams' *Doctor Who* careers.

As the 1970s gave way to the 80s, the phenomenon of *The Hitchhiker's Guide to the Galaxy* continued to grow: the "trilogy of five books" sold more than 15 million copies in Douglas' lifetime, turning its author into a bona-fide literary superstar and embedding such concepts as Babel fish, paranoid androids and Infinite Improbability Drives into the world's cultural conversation.

When incoming *Doctor Who* producer John Nathan-Turner gave the show a neon-lit new look to bring it into the age of the BBC Micro, he famously vowed to rid it of the "undergraduate humour" he felt had crept in on Douglas' watch. Talk about being on the wrong side of history…

"It wasn't a clever line, when you think about it," says Lalla Ward.

"What the hell's it supposed to mean?'" protests John Lloyd. "Does it mean 'rather intelligent'?"

Besides, Douglas was firmly of the view that for *Doctor Who*'s comedy to work, it had to be played with a straight bat. "When actors came in, they just decided to play it OTT," he lamented in a **DWM** interview. "I couldn't stop them – they'd always come back with, 'Well you wrote it funny!'"

Douglas's own successor as script editor, Christopher H Bidmead, also made a lot of noise about bringing "hard science" back to *Doctor Who*, with his conceptually challenging tales of tachyonics, recursive occlusion

THE ZOTON INVASION

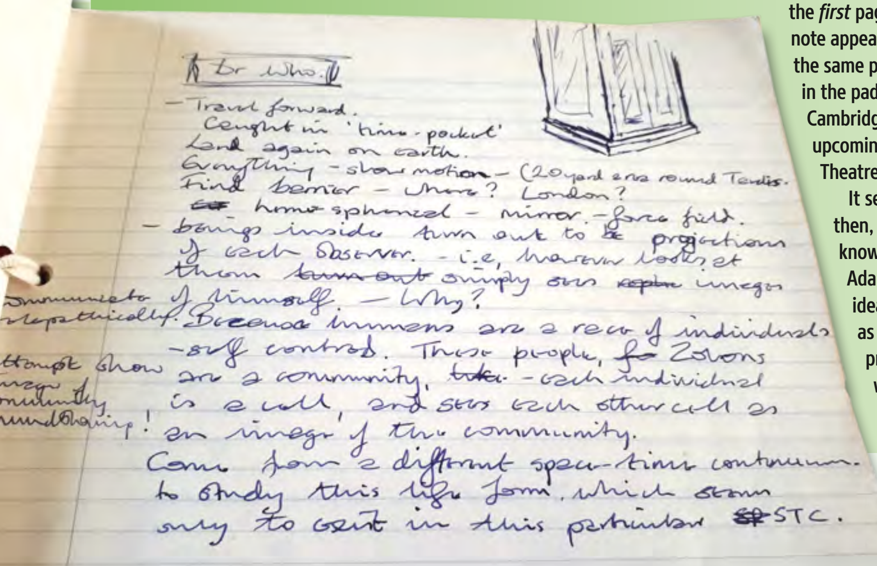
Revealed – Douglas Adams' earliest known *Doctor Who* idea.

The Old Library at St John's College in Cambridge contains a fascinating collection of Douglas Adams' paperwork – including a red-and-white notepad, listed as dating from 1972, which offers persuasive evidence that Douglas was plotting potential *Doctor Who* script ideas several years before his first submission to the BBC.

While most of the pad is filled with sketch ideas and attempts to settle on a name for his Adams-Smith-Adams student comedy troupe, the first page is given over to a rough synopsis for a *Doctor Who* story about a gestalt alien intelligence from a different space-time continuum staging an invasion of present-day London.

Of course, we should allow for the possibility that this was added to the notebook in later years. But that would make more sense if it wasn't on the *first* page; also, the *Doctor Who* note appears to have been written in the same pen Douglas uses elsewhere in the pad to jot down various Cambridge diary dates, such as an upcoming appointment at the ADC Theatre (he left the city in 1974).

It seems very likely, then, that this is the earliest known example of a Douglas Adams *Doctor Who* story idea – one that, had it got as far as the screen, would presumably have seen him writing for Jon Pertwee's Third Doctor.



Dr Who.

– Travel forward.
Caught in 'time-pocket'
Land again on earth.
Everything – slow motion – (20 yard area round Tardis.
Find barrier – Where? London?
hemispherical – mirror. – force field.
– beings inside turn out to ~~be~~ projections
of each observer. – i.e, whoever looks at them ~~turn out~~ simply sees images
of himself. – Why?
Because humans are a race of individuals
– self centred. These people, ~~for~~ Zotons
are a community, ~~take~~ – each individual
is a cell, and sees each other cell as
an image of the community.
Come from a different space-time continuum.
to study this life form, which seem
only to exist in this particular ~~SP~~ STC.

ommunicate
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ttempt show
mage of
mmunity
mindblowing!

The full text reads:

Dr Who

– Travel forward
Caught in 'time pocket'
Land again on Earth
Everything – slow motion
– (20 yard area around the Tardis)
Find barrier – Where? London?
Hemispherical – mirror – force field
– beings inside turn out to be projection
of each observer
i.e. whoever looks at them simply sees images
of himself – Why?
Because humans are a race of individuals
– self centred. These people, Zotons, are a
community – each individual is a cell, and sees
each other cell as an image of the community.
Come from a different space-time continuum
to study this life form, which seem only to
exist in this particular STC.

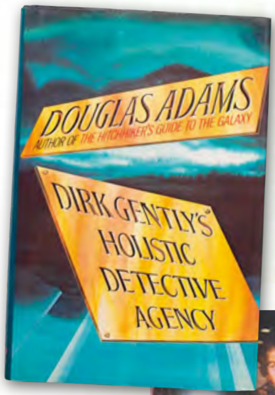
[Margin notes]
Communicate telepathically.

Attempt show image of community – mindblowing!

and charged vacuum emboitments. “I was getting a bit fed up with arty people [running the show],” Bidmead claimed, “and wanted the discipline of science back.”

Which is somewhat ironic, given Douglas’ own very public passion for science and technology. He had always been quietly proud of being born with the initials DNA in the city where, less than a year later, Crick, Watson and Franklin would map the model of the double helix. And as early as 1980, in a treatment for a possible film version of *Doctor Who and the Krikkitmen*, he wrote about how science fiction should operate within the logical framework of science fact, pointing out that “anything a writer invents... must take into account the arguments put forward by theorists.”

In later years, Douglas parlayed his growing interest in science and technology into projects like the computer game *Starship Titanic* and the *Hitchhiker’s*-inspired online encyclopedia *h2g2*. He also wrote more novels – merrily recycling hefty chunks of both *City of Death* and *Shada* for 1987’s bestselling *Dirk Gently’s Holistic Detective Agency* – and, from all the evidence, continued to hold *Doctor Who* in great affection. (In the mid-80s, he wrote to the BBC to point out that *Doctor Who* earned them seven times what it cost to make. When the BBC replied that “Our accountants don’t total income that way”, Douglas responded: “You should fire your accountants and make more *Doctor Who*.”)


DOUGLAS ADAMS
AUTHOR OF THE HITCHHIKER'S GUIDE TO THE GALAXY
DIRK GENTLY'S HOLISTIC DETECTIVE AGENCY

“I think he’d have loved the show’s rebirth,” says James Thrift. “When you look at the kind of humour people like Steven Moffat have brought to it... Douglas would have loved that.”

As to whether he’d have been persuaded to write for it, we’ll never know. When Douglas spoke to **DWM** in the 90s, he thought it unlikely, stating: “I passed my 42nd birthday a while back, and I realised that not everything I want to do I’m going to get to do.”

On 9 May 2001, the Minor Planet Centre in Cambridge, Massachusetts, announced the naming of an asteroid 18610 Arthurdent, after the *Hitchhiker’s Guide to the Galaxy’s* pyjama-wearing, towel-carrying, Thursday-allergic everyman hero. Two days later, Douglas Adams collapsed and died of a heart attack following a workout at a gym near his home in Santa Barbara, California.

“My mother was in the air, flying over there to go and stay with Douglas, when it happened,” recalls James Thrift. “She took it especially hard. She couldn’t get over the fact just about every male member of her family – her brother, her husband, her son – had all died very young.”

“It was appalling,” says Lalla Ward. “Richard got an email from a mutual friend telling him Douglas had died. He thought, ‘That’s the sort of bad joke that I don’t need on a Sunday morning’. But it was true.”

Unable to think what else to do, they went shopping for a Douglas fir. “We eventually found one at an arboretum, and planted it in our garden, until it got so big that we transplanted it to Richard’s family farm near Chipping Norton. And there it still thrives. It’s huge now. Even bigger than Douglas.

“It’s hard to imagine that it’s so long ago,” says Lalla, sighing. “I’ve still got a picture of Douglas on my work board, where I have pictures of the things I love. I still feel heartbroken about Douglas, actually.”

“He was larger than life,” says John Lloyd. “Even now, he’s one of that small class of people – Peter Cook was another, Rik Mayall another: they’re people who don’t seem to have died, really. He’s still so present. It’s quite extraordinary, the reach of what is actually quite a small canon of work.”

“He was huge in every way,” agrees Douglas’ brother. “Physically, mentally, what he achieved, what he aspired to achieve, what he aspired for others to achieve. He used to get great joy when people he loved were successful. He absolutely relished that.”

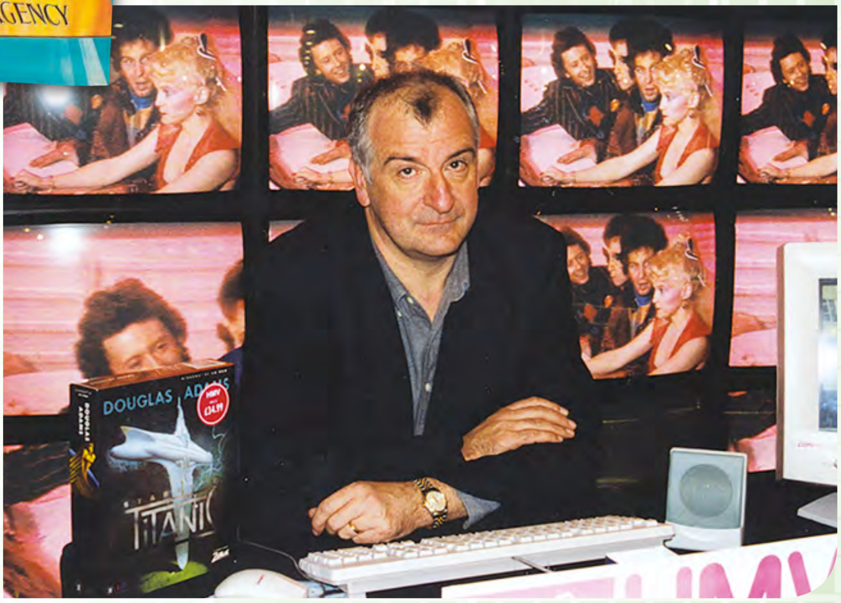
“He was the best friend one could possibly ever have,” says Lalla. “The man who you could ring up and say, ‘Douglas, I’m falling apart, take me out to dinner’, and he would. That person everybody is really lucky to have in their lives.”

> **“I've still got a picture of Douglas on my work board, where I have pictures of the things I love.”** LALLA WARD

And it’s fair to say our little TV show was also lucky to have him, even for a short time – this man future showrunner Steven Moffat called “the greatest writer ever to have turned his genius to *Doctor Who*.”

“Lucky to have his undergraduate humour!” says John Lloyd, chuckling. “It’s brilliant they spotted him, and it’s brilliant that Douglas is on *Doctor Who*’s CV, just as *Doctor Who* is on his.”

“I can’t say how lucky I felt to be in that era, with Douglas and Graham Williams and Tom and [K9 actor] John Leeson,” says Lalla Ward. “It was a very, very good time, and you can count yourself extremely lucky if you get somebody like Douglas – with his wonderful, polymathic, melting pot of a mind – in your orbit. Because he was a one-off. He was unique.” **DWM**



Top: Romana (Lalla Ward) and Chris Parsons (Daniel Hill) tend to Professor Chronotis (Denis Carey) in *Shada*, a story that was abandoned mid-production in 1980.

Above: John Nathan-Turner was appointed as the producer of *Doctor Who* after Graham Williams’ departure.

Far left inset: Douglas’s novel *Dirk Gently’s Holistic Detective Agency* was published in 1987.

Left: Douglas at an HMV store in 1988, promoting his computer game *Starship Titanic*.

The Zoton Invasion quoted by kind permission of the Douglas Adams estate, and the Master and Fellows of St John’s College, Cambridge.

Pirate Treasure

Douglas Adams left behind boxes of notebooks and other paperwork that offer tantalising clues about his mercurial creative process.

Feature by **PAUL KIRKLEY**

Above: Douglas Adams was a student at St John's from 1971 to 1974. The Cambridge college now holds his archive.

Below left: A rehearsal script for the sixth episode of *Shada*. Ultimately, only a few short scenes of this script were recorded.

Below right: Momentous doodles on the cover of one of Douglas' notebooks.

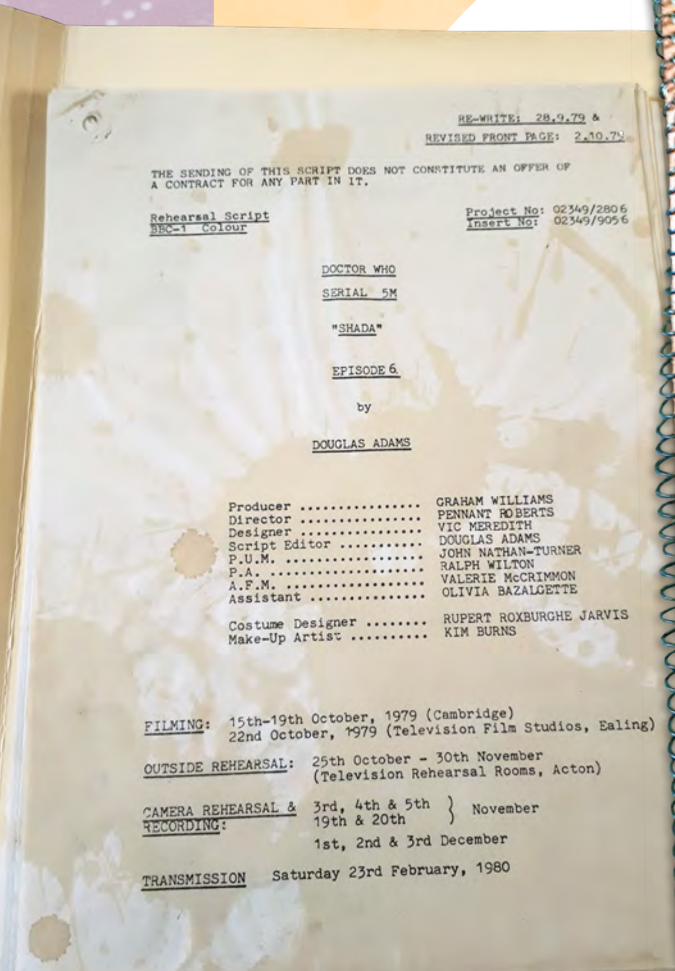
Photos © Paul Kirkley.

Amidst the Jacobean Gothic splendour of the Old Library at St John's College, Cambridge, a treasure trove of priceless historical papers and artefacts are carefully preserved for future generations.

Housing everything from precious medieval manuscripts and fragments of Greek papyri to Wordsworth's breakfast cup and saucer, the college's Special Collections archive also includes the personal and family papers of such eminent Johnians as the portrait photographer Sir Cecil Beaton, the astronomer Sir William Herschel and the slavery abolitionist William Wilberforce. And, since 2012, it has been home to 67 boxes of notebooks, manuscripts, photographs, sound recordings and other personal effects belonging to the late Douglas Adams.

Together, these items provide a fascinating insight into Douglas' private and professional life, from his childhood up until his death in 2001. For *Doctor Who* scholars, they are also a rich source of documentary evidence, helping to build a detailed picture of how he crafted his contributions to the programme – particularly in the case of his first story, *The Pirate Planet*, and his long-running, ultimately abandoned passion project, *Doctor Who and the Krikkitmen*.

Having access to these stories in utero proved immensely helpful to James Goss when he came to adapt them for BBC Books. As he writes in the endnotes to *The Pirate Planet*, among the discoveries made during his deep dive in the St John's archive was a complete treatment for an almost entirely different story, *The Perfect Planet*, alongside a radically different first draft of *The Pirate Planet* itself. (There is also a complete set of rehearsal scripts for the serial. Well, complete except for a page from Part Three which, as a typed note reveals, isn't so much missing, as never existed in the first place. The number of this mysterious phantom page? 42.)



RE-WRITE: 28.9.79 &
REVISED FRONT PAGE: 2.10.79

THE SENDING OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF A CONTRACT FOR ANY PART IN IT.

Rehearsal Script
BBC-1 Colour

Project No: 02349/2806
Insert No: 02349/9056

DOCTOR WHO

SERIAL 5M

"SHADA"

EPISODE 6

by

DOUGLAS ADAMS

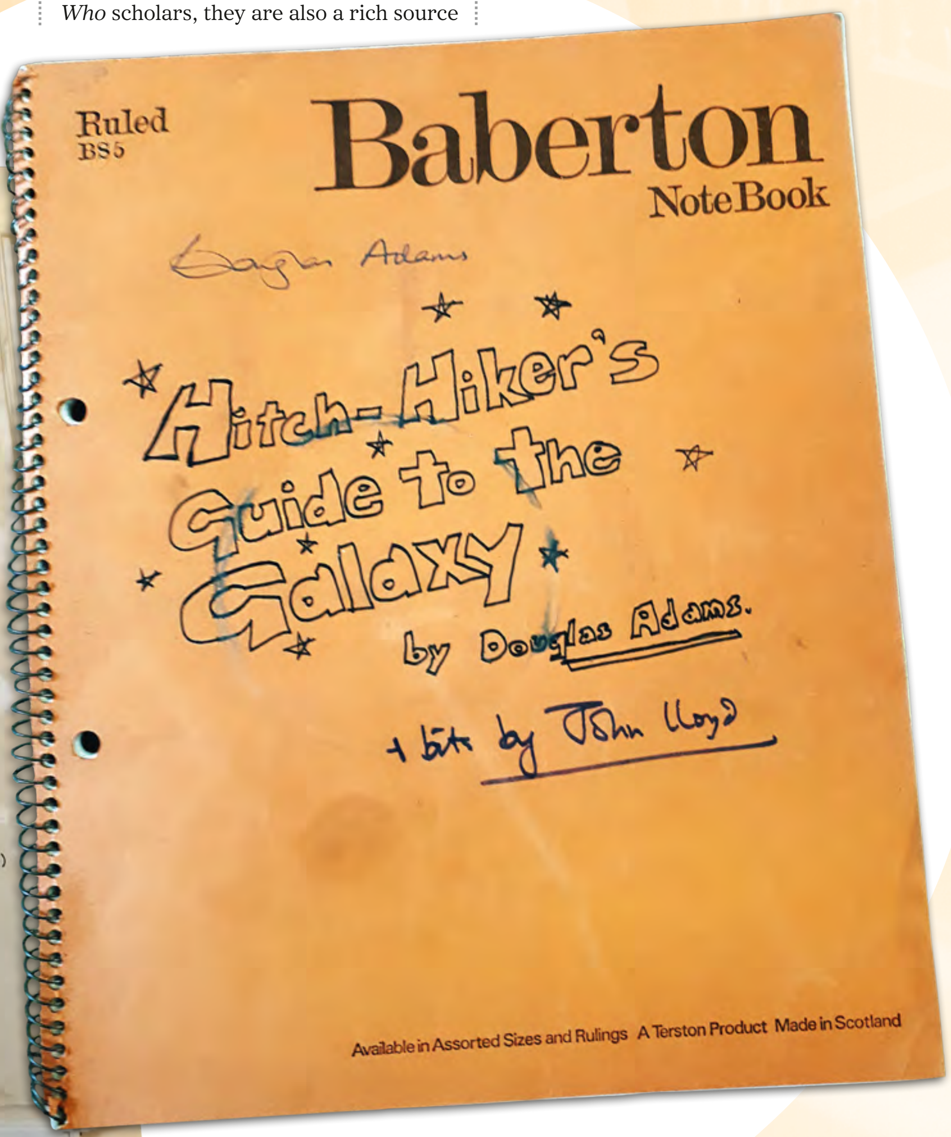
Producer	GRAHAM WILLIAMS
Director	PENNANT ROBERTS
Designer	VIC MEREDITH
Script Editor	DOUGLAS ADAMS
P.U.M.	JOHN NATHAN-TURNER
P.A.	RALPH WILTON
A.F.M.	VALERIE McCRIMMON
Assistant	OLIVIA BAZALGETTE
Costume Designer	RUPERT ROXBURGHE JARVIS
Make-Up Artist	KIM BURNS

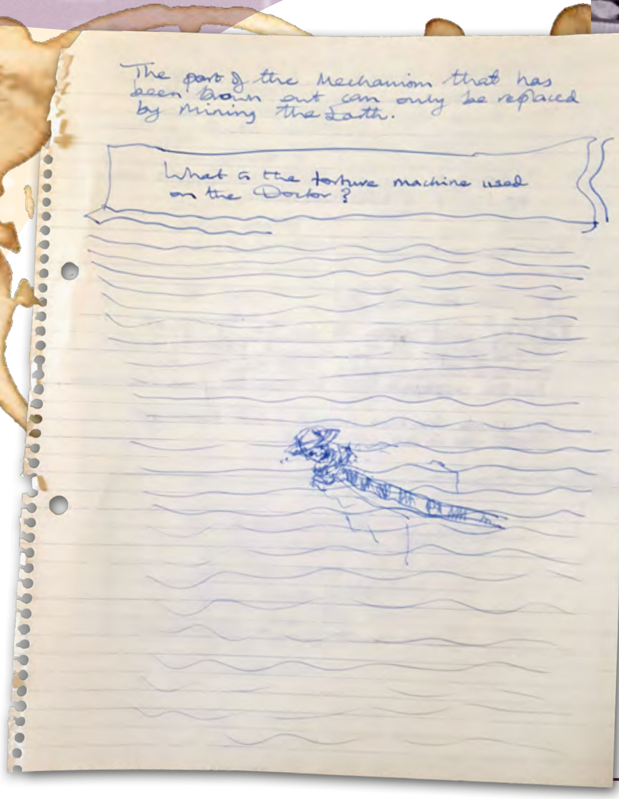
FILMING: 15th-19th October, 1979 (Cambridge)
22nd October, 1979 (Television Film Studios, Ealing)

OUTSIDE REHEARSAL: 25th October - 30th November
(Television Rehearsal Rooms, Acton)

CAMERA REHEARSAL & RECORDING: 3rd, 4th & 5th
19th & 20th } November
1st, 2nd & 3rd December

TRANSMISSION Saturday 23rd February, 1980


Ruled
BS5
Baberton
NoteBook
Douglas Adams
Hitch-Hiker's Guide to the Galaxy
by Douglas Adams.
+ bits by John Lloyd
Available in Assorted Sizes and Rulings A Terston Product Made in Scotland



The part of the Mechanism that has been blown out can only be replaced by Mining the Earth.

What is the torture machine used on the Doctor?

The copious pages of notes on *The Pirate Planet* reveal many fascinating ideas that were subsequently abandoned.

Leafing through the collection, what's striking is just how intertwined the creation of *The Pirate Planet* and the first series of *The Hitchhiker's Guide to the Galaxy* really were: not only was Douglas writing them at the same time, he was often writing them in the same notebooks.

In one such book, thoughts on *The Pirate Planet* ("Fight between K9 and Polyphase Avatron in this episode; therefore something else to establish Avatron's power? Not essential") appear *in between* pages of handwritten *Hitchhiker's* script (for the Restaurant at the End of the Universe section). Other *Pirate Planet* notes, meanwhile, appear on the back of densely typed *Krikkitmen* synopses (well he always was a great one for recycling).

Another handwritten page of PP notes shows evidence of Douglas working through the fundamental plot mechanics ("What is the Key? What does the Captain want?"), while at the bottom, someone – it doesn't look like his own hand – has written: "Douglas admits that he is a silly, soppy, sentimental, disconnected drainpipe."

Elsewhere, Douglas wrote "What is the torture machine used on the Doctor?" above a sketch of our hero apparently drowning, his stripy scarf floating on the surface of the water. Perhaps it was a metaphor for the overworked author's state of mind.

The copious pages of notes on *The Pirate Planet* reveal many fascinating ideas that were subsequently abandoned, including a cameo by a Dalek as the manifestation of the Doctor's worst fear, and the introduction of a female incarnation of the Master – more than 35 years before that genderquake of an idea finally reached the nation's living rooms.

"The nurse grabs a gun from one of the guards," reads one section, "and orders everyone back into the Bridge. She is the Master. (How did the Doctor know? She is wearing a chain round her neck with the sacred stone of Janthras hanging from it, salvaged from the wrecked planet beneath them. Only a Time Lord could know of its significance.)"

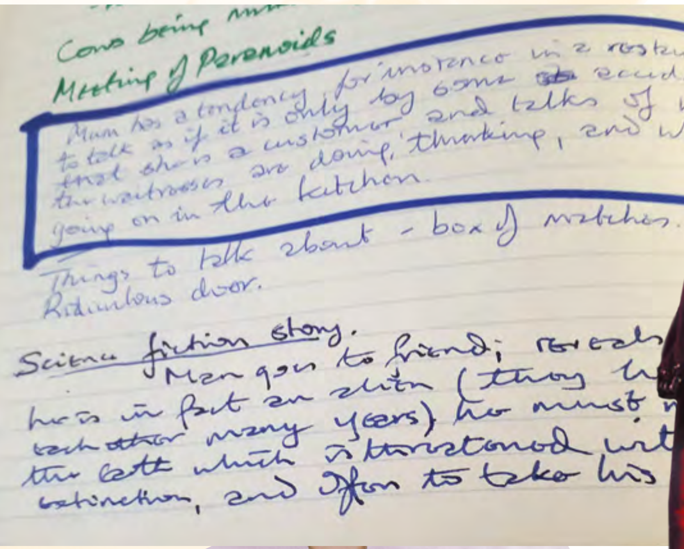
It's not clear what prompted the change of heart, but a later note to self simply states, "Not the Master." Another pithy scribble, meanwhile, says, "Pavlov joke" – an example of that famous "undergraduate humour" percolating in Douglas' mind, perhaps?

Other notebooks are filled with the fascinating flotsam and jetsam of daily life: "Ring John at High & Mighty." "Mickey Dolenz rang (not *the*)." There's a doodle of the Superman logo, whooshing like a missed deadline across the page; a list of Beatles songs; Clive Anderson's phone number…

The notepads are also crammed with ideas – for sketches, scripts, poems and more (Douglas even uses "mockumentary" several years before *This Is Spinal Tap* brought the word into common parlance). And, scribbled at the bottom of one page in an unassuming red notebook – across the front of which the author has scrawled his name in adorably childlike bubble letters – is the following five-line idea:

> **Science fiction story**
>
> Man goes to a friend, reveals that he is in fact an alien (they have known each other for many years). He must now leave the Earth which is threatened with extinction, and offers to take his friend with him.

You know, I really think he might have been onto something there. **DWM**



Cons being

Meeting of Paranoids

Man has a tendency for instance in a restau
to talk as if it is only by some ~~a~~ accident
that she is a customer and talks of wh
the waitresses are doing, thinking, and what
going on in the kitchen.

Things to talk about - box of matches.
Ridiculous door.

Science fiction story.
Man goes to friend; reveals
he is in fact an alien (they h
each other many years) he must
the Earth which is threatened wit
extinction, and offer to take his

Above left: More of Douglas' doodles, this time showing the Fourth Doctor drowning. Photo © Paul Kirkley.

Above right: Douglas attends a recording of *The Hitchhiker's Guide to the Galaxy* in the late 1970s. Producer Geoffrey Perkins can be seen second from right.

Below left: 'Science fiction story' – the earliest mention in Douglas' notebooks of what would become his magnum opus, *The Hitchhiker's Guide to the Galaxy*.

Below: The Captain (Bruce Purchase) in *The Pirate Planet* (1978).

With thanks to the Douglas Adams estate, and the Master and Fellows of St John's College, Cambridge.

OUT OF THE TARDIS

Peter Purves

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection…

Interview by **EMILY COOK**

"Who is this guy with Vicki? I just tuned in." This is one of the many comments posted in response to 1965's *The Time Meddler* as it is live-streamed to viewers on Twitch. Coincidently, this is the same day that **DWM** is catching up with TV legend Peter Purves – aka First Doctor companion Steven Taylor, aka 'that guy with Vicki'.

"It's extraordinary," says Peter, marvelling at the level of interest *Doctor Who* continues to receive in 2018 as we show him Twitch. "When I was in the States last, a woman was trying to get her kids interested in the old classic *Doctor Who*s but they wouldn't watch it because it was in black and white and they thought the television had broken."

We're meeting Peter at the Hilton Hotel in Croydon, where's he's fresh from recording a *Doctor Who* audio at a nearby studio. "I've been doing the readings from the original *Doctor Who* annuals. I worked through my lunch hour so I'd get finished in time for you." Peter orders some food and lifts his coffee cup to toast **DWM**. "Cheers!"

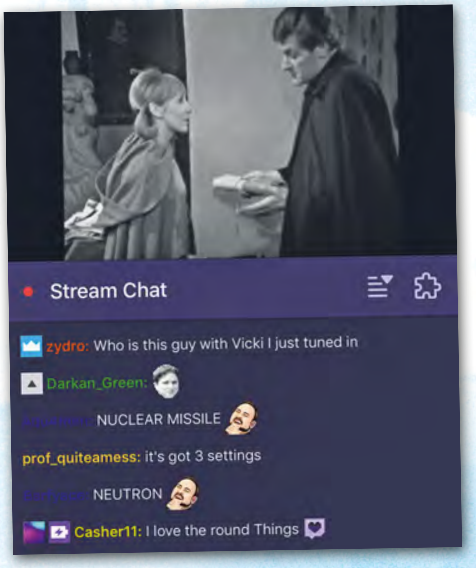
If you could change places with any member of the opposite sex for a day who would it be?

I haven't a clue. When I heard about this [the TARDIS tin] I thought, "Oh,it's going to be easy." But it isn't actually; it's a curveball. [Peter's omelette arrives] Ah, here's my food. I shall feel a little sharper in a moment. [Ten minutes later…] I'm still trying to think about being a woman.

I'd want to be someone successful and attractive, obviously. It's a tough question and I may not come up with an answer. *Let's park it for now.* Right, what have we got here?

What skill or talent would you like to possess?

I'd like to translate what skills and knowledge I've got into running a business. I'm a terrible businessman. I had a production company for 13 years and it provided a living but it never really took off. I'm very happy with who I am, though. I feel satisfied that I've done my best and things have worked out well. You see, I've been lucky all my life. Getting the job on *Doctor Who* was a stroke of luck. I was cast by [director] Richard Martin to play a part [in 1965's *The Chase*]; after that he asked if I'd like to be in the show, and three weeks later I was. *Blue Peter* was a total break. Someone I'd only met once in my life about four years earlier recommended me to the producers as a presenter… and I got the job! When I left *Blue Peter* [in 1978, after 11 years], I went straight on and presented the motorbike trials programme *Kick Start* for 13 years because I was a member of the Royal Signals Motorcycle Display Team. And I've been doing [dog show] Crufts for 40 years. Why? Because I had a dog on *Blue Peter*.



zydro: Who is this guy with Vicki I just tuned in

Darkan_Green:

NUCLEAR MISSILE

prof_quiteamess: it's got 3 settings

NEUTRON

Casher11: I love the round Things

> **"I've been lucky all my life. Getting the job on *Doctor Who* was a stroke of luck."**

What's the best joke you know?

I don't really like jokes. Comedy that comes out of a situation, that's my sense of humour. In a gag that featured in one of his shows, Alan Partridge tells the story about the time he boarded a very busy train at Crewe. He said: "I dashed into this compartment and managed to get a seat. I sat down and looked up. As I did, there was this tall, handsome young man stood there and it was none other than Peter Purves from *Blue Peter*. And because I'd got the seat and he hadn't, I just looked up at him and said, 'Don't be blue, Peter.'" That's my favourite joke ever – and I was the butt of it [laughs].

Do you like Daleks?

No. Hate them. They're a bore. However, I remember seeing them when they originally appeared in the series and I thought they were terrific. But, no, I didn't like working with them. The American, Morton Dill – who was my first *Doctor Who* character [in *The Chase*] – was the only one to make fun of them and survive.

What would you put in your Room 101?

Three things all to do with the way people speak. People who start sentences or explanations with 'So'. People who pronounce 'aitch' as 'haitch' – you don't say 'haitch', do you? *A, B, C, D, E, F, G, haitch – oh, yes I do, sorry!* I know why people do it; when they're learning to read they're taught to go '*h*-aitch'. But the letter is 'aitch' spelt a-i-t-c-h. And the third thing is people who always say 'I' and think they're being so posh, but more often than not, they should actually say 'me'. If you say, "Emily and I were sitting in the foyer at the Hilton Hotel," that's correct. "You came to visit Emily and me sitting in the foyer," is also correct because you came to see Emily and you came to see *me*. Those twerps [John Torode and Gregg Wallace] on *MasterChef* just say 'I' all the time. Get it right for goodness' sake! I'm terribly pompous about it but it irritates me because it's simple grammar. →

Opposite page left: Peter Purves selects a question from the TARDIS tin.

Opposite page inset: Morton Dill – Peter's first *Doctor Who* character – teases a Dalek in *The Chase* (1965).

Above right: Steve Coogan as hapless DJ and chat show host Alan Partridge.

Above inset: Peter with *Kick Start* commentator Mick Andrews.

Above: "Who is this guy with Vicki?" The Twitch chat as *The Time Meddler* is live-streamed.

Right: Peter as Steven Taylor in 1965's *The Time Meddler*, with William Hartnell (as the Doctor) and Maureen O'Brien (as Vicki).

Peter Purves

→ What are you most ashamed of having done?

It's something we did as a collective on my first major filming trip abroad [for *Blue Peter*] in the summer of 1968. John Noakes, Valerie Singleton and I – see, 'I' not 'me' – were in a Land Rover with our driver, Doug. We were travelling around Morocco, I think going to Marrakech from Casablanca. The roads were very African rural and there was a man walking along with his heard of goats; he only had a few. The goats ran into our path and we ploughed through them in this Land Rover – the driver wouldn't stop. It was awful. That was the poor man's livelihood we just killed. I was so ashamed, and that's stayed with me all my life. If you ask Valerie Singleton this same question she'll probably come up with that too.

Sweet or savoury?

I've got a sweet tooth but actually I think I prefer savoury. When I was diagnosed with diabetes 20-odd years ago, I cut out all sweet things for a long time. Now I don't. After a good meal out I'll usually have a dessert. I probably over treat myself now but if I can't do that at 80...

Are you a good kisser?

I don't get any practice these days but I think I was once. I never had any complaints. And I always used to enjoy it – a good snog was well worth having. These are very random questions, aren't they?

Do you have a recurring nightmare?

I haven't had it for 20 years now, but for the first 50, 60 years of my life, fairly regularly, I had a strange dream about nothing. ***Nothing?***

A void. An expanse of nothing; two areas of white that join and disappear into nothing. It came with a physical feeling of compression. It's weird. Years ago I mentioned it to a very good friend of mine – Rick Jones who used to present [children's television programmes] *Play School* and *Fingerbobs* – and because it's a dream I've had since being a child, he had a thought. He said, "Pete, I think you're remembering your birth." And if you think about it, when you're born what do you know? Nothing. What do you see? Nothing. Compression. Being forced out. It might be true, I don't know. But it's always fascinated me that it might be that.

Above inset: Oxford and Cambridge in the Boat Race of 27 March 1948. Cambridge won.

Above right: Peter belonged to a classic line-up of *Blue Peter* presenters that included Valerie Singleton and John Noakes.

Right: A flamboyant publicity shot of Peter as Steven Taylor from 1965.

What TV did you watch as a child?

I didn't really have TV when I was a child. The first TV I ever saw was in 1948 at my uncle's flat in Croydon just down the road from here, believe it or not. I watched the Boat Race on this square screen which was about eight inches and in front it had a big magnifying glass. The pictures were terrible! My parents didn't get a television until 1953 [when Peter was 14]. They got it for two reasons: for the Queen's Coronation and for the Cup Final, because Blackpool were playing and I come from Blackpool. It was black and white and there was very little to watch. There was a programme called *Children's Newsreel* and also [game show] *Animal, Vegetable, Mineral?* – that was great. At boarding school we only had radios. I listened to the Goons, jazz music and Radio Luxembourg, which was the pop station at the time. That was it.

If you could only drink one thing other than water for the rest of your life what would it be?

Champagne probably; however, that would be totally impractical and stupid so my next choice would be sauvignon blanc. But that would be

> **"These are very random questions, aren't they?"**

even more stupid because I'd drink more of that as it's much cheaper. *Coffee?* I love the taste of coffee. For my last *Blue Peter* trip I visited Brazil and went to a coffee plantation. We picked the beans and then back in Rio I did coffee tasting. I was taught how to make coffee and there's a secret: don't use boiling water. Apparently, just before it boils, that's when you take it off the heat and pour it in. Then as the water hits the coffee, it boils and gives a burst of flavour. There's a new bit of rubbish for you.

Who would play you in a movie of your life?

I don't think my life's interesting enough to make a movie. But who would play me? I'm not a tough guy and when I was a young man I was considered to be fairly good looking, so it would need to be someone gentle with a certain amount of charisma. Name somebody. *Erm…* I mean, it's a very arrogant thing to even consider. I'd like to think of myself as… no that's absurd. *No, go on…* I was going to say Hugh Grant. I was watching him last night, by the way. *In Russell T Davies'* A Very English Scandal*?* Yeah. It's a terrific performance. *Let's have him as your answer then.* He's far too sophisticated to be me though. *He's an actor; he can act less sophisticated.* OK, I'll go with Hugh Grant because I like him.

What items do you always carry with you?

I carry a rather nice leather bag which has everything I need in it, like my script or whatever. I always have an iPhone with me but I never put it in my bag; it's in my top pocket all the time. [Peter reaches to his pocket for his phone] Oh… it's not in here. It was in my top pocket, I know it was. But it's gone! *Do you want me to ring it?* It must be in my car. *I'm ringing it now.* I can hear it! There it is [Peter finds his phone in his bag]. Missed call from you [laughs]. Anyway, the most important thing is I've got the bag. I always carry a hairbrush with me as well!

What ambitions have you yet to fulfil?

I want to act again. In fact, I'm doing a show at the Edinburgh Festival this year. It's a scripted show about *Blue Peter* – it's got five presenters in it. There's Mark Curry, Peter Duncan, Janet Ellis, Tim Vincent and me. It's a very interesting piece so I'm looking forward to that.

I wish I could come up with someone for that first question. I've been trying to think of a contemporary female film or TV star that I'd like to be for a day. *How about Jodie Whittaker?* Oh, that's a very good thought. I'd always have liked to play the Doctor, so I think Jodie Whittaker is a great answer. Got it! **DWM**

POLICE PUBLIC CALL BOX

ONCE SEEN ON
BLUE PETER
Makes, Bakes & Outtakes
Plus surprise celebrity guests!

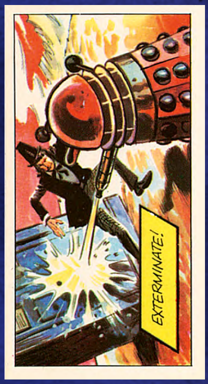
Above left and left: Boxing clever – Peter with **DWM**'s TARDIS tin.

Left inset: A "totally impractical and stupid" choice of drink.

Above: Hugh Grant as Liberal Party leader Jeremy Thorpe in *A Very English Scandal* (2018).

Below left: Peter appears in this Edinburgh Festival show with former *Blue Peter* presenters Mark Curry, Peter Duncan, Janet Ellis and Tim Vincent.

Peter Purves photos © Emily Cook.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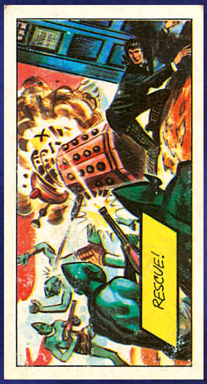
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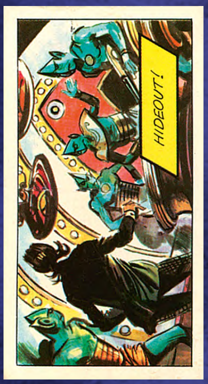
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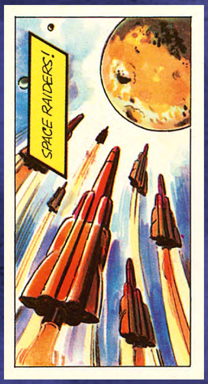
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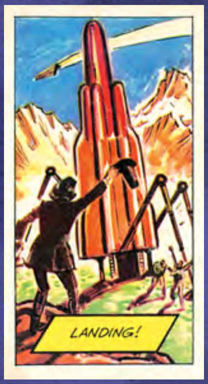
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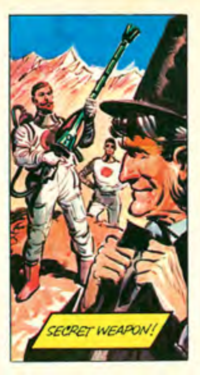
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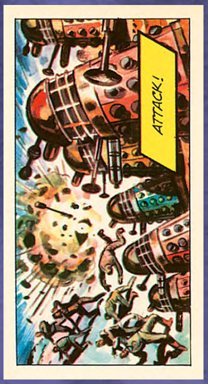
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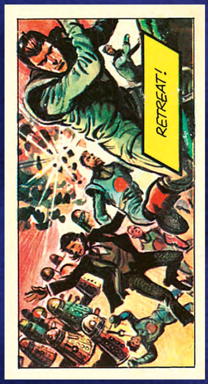
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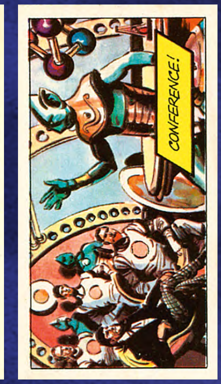
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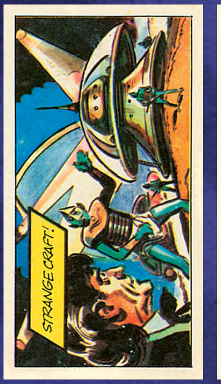
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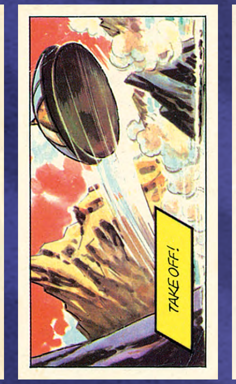
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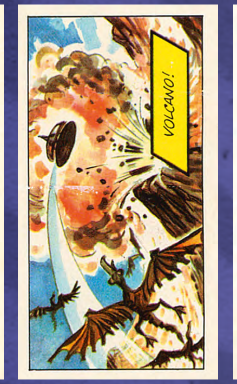
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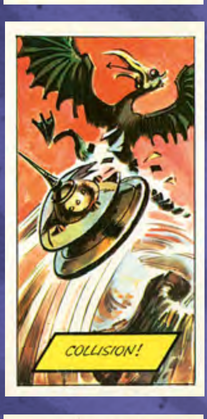
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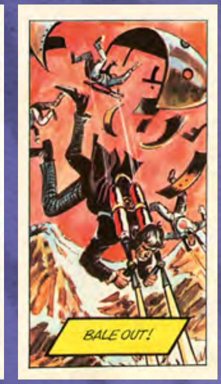
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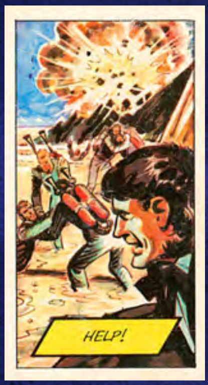
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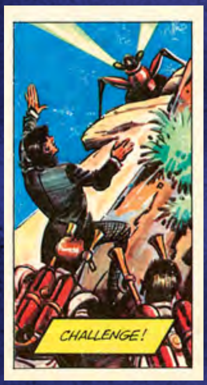
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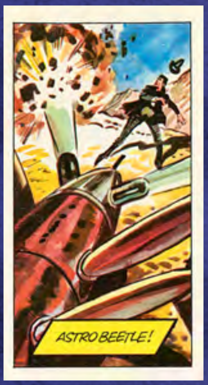
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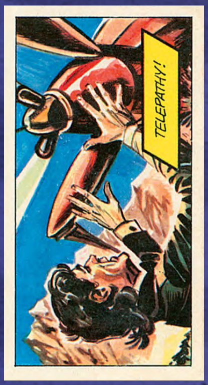
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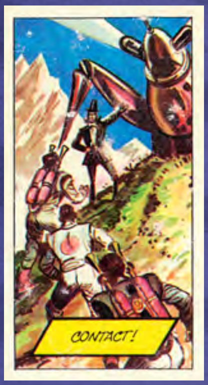
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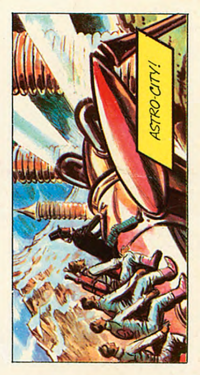
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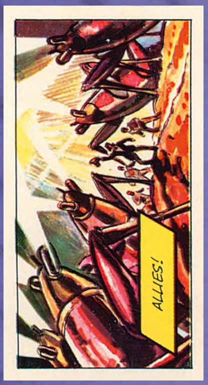
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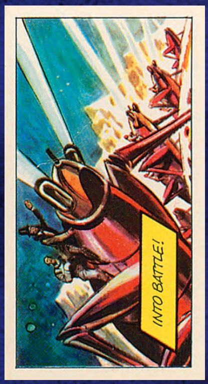
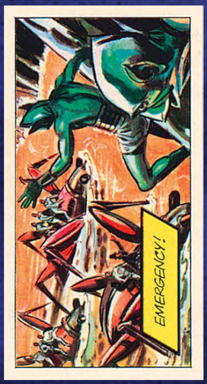
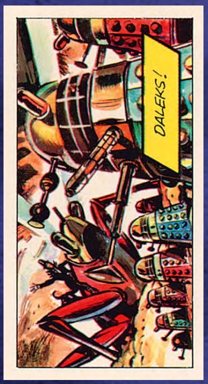
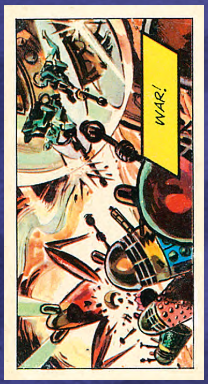
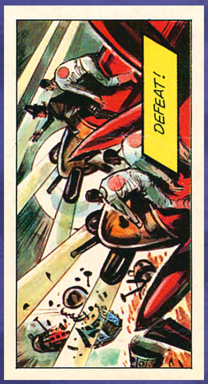
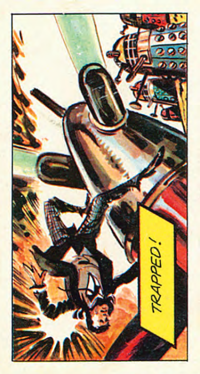

INTO BATTLE!

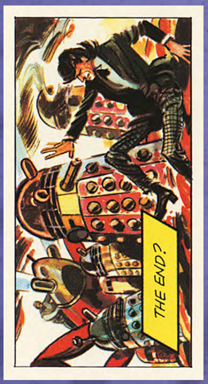

EMERGENCY!

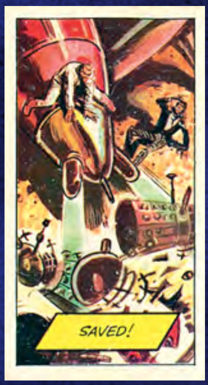

DALEKS!

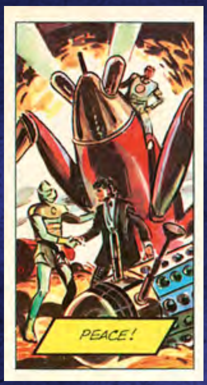

WAR!

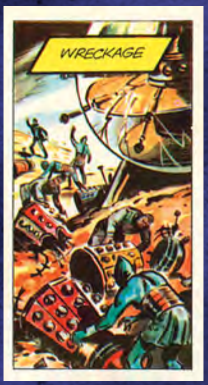

DEFEAT!

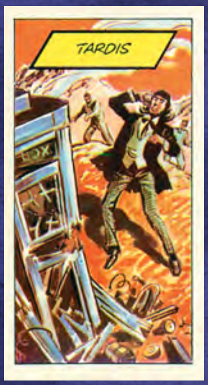

TRAPPED!

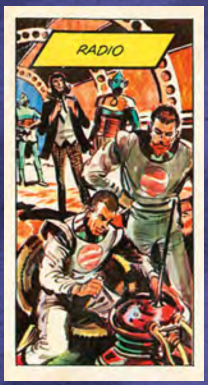

THE END?

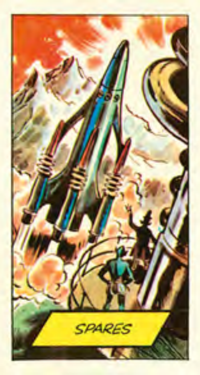

SAVED!

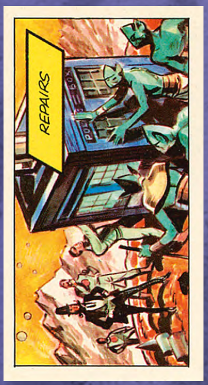

PEACE!


WRECKAGE


TARDIS


RADIO

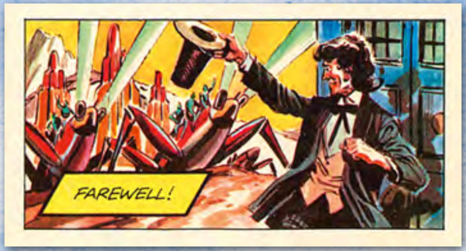

SPARES

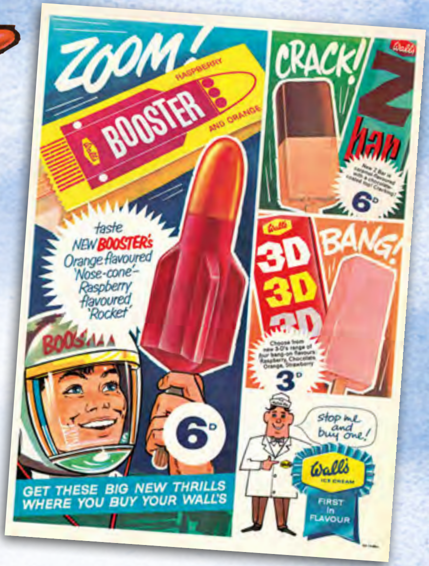

REPAIRS

Reach for the Sky

In the summers of 1967 and 68, *Doctor Who* fans regarded one ice lolly as light years ahead of the rest. Available for a mere sixpence, Sky Ray came with a free colour picture card and was accompanied by a 28-page book. The only problem was an unfamiliar-looking Doctor...

Feature by **TIM WORTHINGTON**




ZOOM!
BOOSTER
RASPBERRY AND ORANGE
taste NEW BOOSTER'S Orange flavoured 'Nose-cone' Raspberry flavoured 'Rocket'
BOOM!
6D
CRACK!
Z bar
6D
BANG!
3D 3D 3D
3D
stop me and buy one!
Wall's
GET THESE BIG NEW THRILLS WHERE YOU BUY YOUR WALL'S
FIRST in FLAVOUR

There are famously rare and ephemeral items of *Doctor Who* merchandise. Then there are those that just melted into history. Literally.

In 1967, Wall's began a *Doctor Who*-themed campaign for its Sky Ray ice lolly. Unless there are fans out there with large freezers and a knack for avoiding power cuts, it's likely that all of the lollies are long since gone, leaving behind only sticks, wrappers, and a set of collectable cards with an accompanying book. Fortunately, they're the most interesting part of the story.

Wall's, which began as a butcher's stall in London's St James Market in 1768, didn't move into ice cream products until 1922, when an acquisition by Unilever made it a financially viable option. The company initially concentrated on the dessert market, with family-sized tubs of ice creams and packs of basic ice lollies, until two serious challenges forced it to change its approach. Mr Whippy ice cream vans began operating in 1958, and close rivals Lyons Maid began to exploit the commercial potential of single lollies sold to children with an eye-catching slogan and artwork.

Wall's would acquire Mr Whippy in 1964; as regards ice lollies, they had no option but to provide their own alternatives. Early efforts such as the Sno-Frute and the two-flavour Woppa – both promoted by cartoon artwork and available in several varieties – were hugely successful. These paved the way for a high-profile relaunch in 1963 with three new lollies: chunky 3D, the caramel and chocolate Z-Bar, and the rocket-shaped Booster, which boasted an "orange-flavour nose cone" and "raspberry flavoured rocket". It was less boastful, however, about its similarity to Zoom, a rocket-shaped fruit-flavoured ice lolly launched by Lyons Maid a couple of months earlier.

Booster was essentially a test flight for Sky Ray, and by 1965 was already starting to look a little out of touch. The previous 12 months had seen three unmanned American missions make successful landings on the Moon, and a manned landing was looking inevitable. Noting that the name and the branding – which focused on excited-looking children in space helmets – already seemed behind the times, Wall's relaunched Booster as Sky Ray with a triangular shape and a card of scientific facts inside every wrapper. Wall's wasn't alone in reflecting this sudden shift towards technology and scientific reality; *Doctor Who* also took a deliberate step in this direction with stories like *The War Machines* (1966) and *The Tenth Planet* (1966).

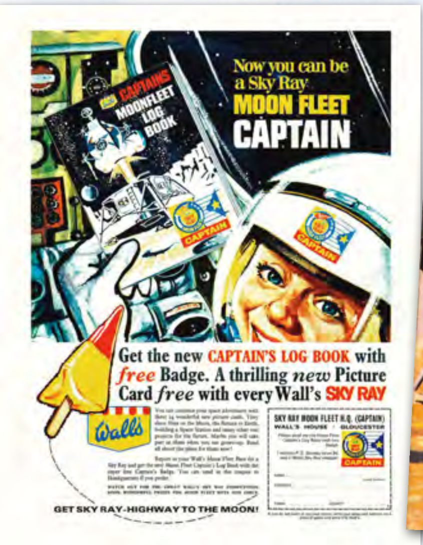
With technology very much in mind, Sky Ray's first major promotional campaign in 1966 featured Moon Fleet, the fictitious crew of a scientifically detailed lunar mission. A set of 24 cards charted the crew's progress, and followers could send off for a 'Log Book' to keep them in, as well as badges and a plastic tabard identified as a Moon Fleet Space→

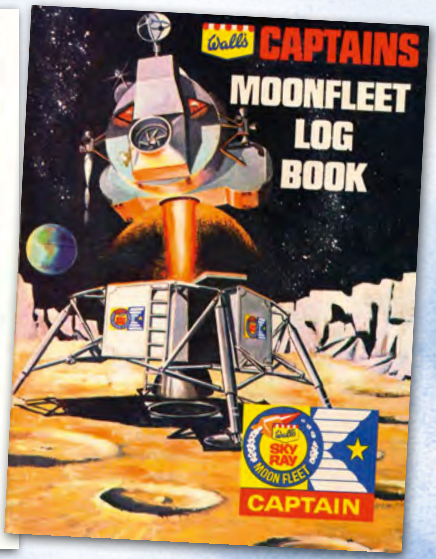
Opposite page: The first 35 cards in the *Doctor Who* Sky Ray series.

Top: The Doctor says farewell to his friends in the 36th and final card.

Above: This advert for Wall's lollies from the early 1960s includes the Booster, the precursor to the Sky Ray.

Sky Ray's first major promotional campaign in 1966 featured Moon Fleet, the fictitious crew of a scientifically detailed lunar mission.


Now you can be a Sky Ray MOON FLEET CAPTAIN
CAPTAINS MOONFLEET LOG BOOK
CAPTAIN
Get the new CAPTAIN'S LOG BOOK with free Badge. A thrilling new Picture Card free with every Wall's SKY RAY
Wall's
SKY RAY MOON FLEET H.Q. (CAPTAIN) WALL'S HOUSE GLOUCESTER
GET SKY RAY-HIGHWAY TO THE MOON!


Wall's CAPTAINS
MOONFLEET
LOG
BOOK
Wall's SKY RAY MOON FLEET
CAPTAIN

Far left: An advert for the Sky Ray lolly featuring Moon Fleet.

Left: The first *Moonfleet Log Book*.

Reach for the Sky

Right: An advert for the Sky Ray Moon Fleet space jacket.

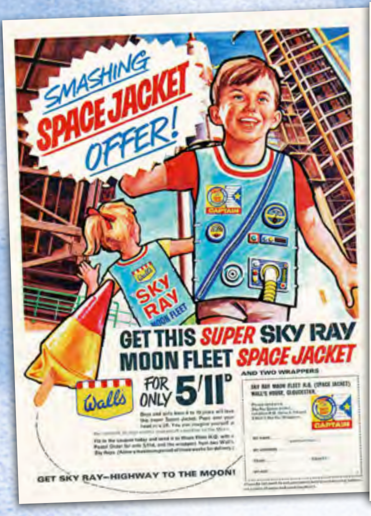
Centre right: The updated version of the *Moon Fleet Log Book*.

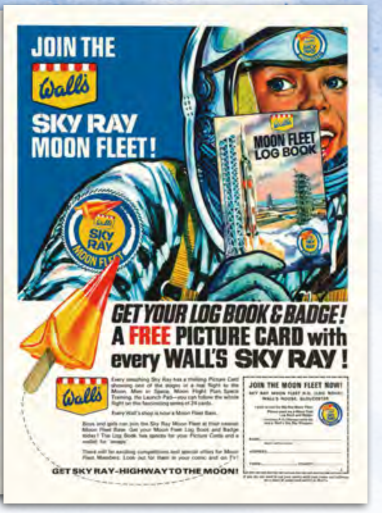
Far right: Patrick Williams' sketch of the proposed Doctor – a mix between William Hartnell and Patrick Troughton.

Below left: A psychedelic advert for Wall's Kinky ice lolly.

Below inset: A young David Bowie was involved in the Lyons Maid campaign for the Luv lolly.

Below right: The *Doctor Who Storybook 2007*, published by Panini, featured Sky Ray lollies in the story *No One Died* by Nicholas Briggs. Artwork by Ben Willsher.


SMASHING SPACE JACKET OFFER!
SKY RAY
GET THIS SUPER SKY RAY MOON FLEET SPACE JACKET
Wall's
FOR ONLY 5/11
AND TWO WRAPPERS
GET SKY RAY—HIGHWAY TO THE MOON!

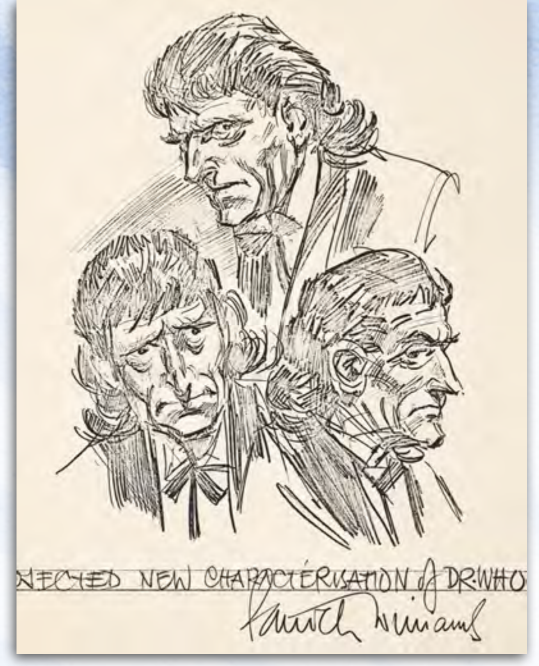

JOIN THE Wall's SKY RAY MOON FLEET!
MOON FLEET LOG BOOK
SKY RAY MOON FLEET
GET YOUR LOG BOOK & BADGE! A FREE PICTURE CARD with every WALL'S SKY RAY!
Wall's
JOIN THE MOON FLEET NOW!
GET SKY RAY-HIGHWAY TO THE MOON!

→ Jacket. The success of Moon Fleet took Wall's by surprise, and the campaign was hurriedly reworked with a new set of cards and Log Book detailing a second mission from the captain's perspective.

While the Moon Fleet was still preparing for re-entry, plans were already underway for a Sky Ray relaunch, with a new shape closer to the sleek spaceship designs that were starting to appear in films and comic strips. In tandem with this, the intrepid astronauts were replaced by the Space Raiders, a team assembled by the United Nations Space Authority to defend the Solar System. The Space Raiders could enjoy more exciting adventures and, conveniently, had a spaceship that was the same shape as the new-look Sky Ray. It made commercial sense to tie this in with a popular science-fiction series, and in November 1966 Wall's contacted BBC Television Enterprises to discuss the possibility of running a campaign based on *Doctor Who*.

It seems Wall's was initially unaware that the series was in a delicate position; Patrick Troughton had assumed the lead role only a couple of weeks beforehand, and there was no guarantee that the public would take to him as they had done to William Hartnell. In these uncertain times, the *Doctor Who* production team may have been more appreciative of Wall's potential publicity than any surviving documentation suggests.

Wall's proposed a series of 36 picture cards, each with a dramatic one-word title on the front and an extract from a story on the back. Following negotiations with Dalek creator Terry Nation, it was agreed that the monsters would appear on 12 card illustrations and could be mentioned in a further six. The BBC was more reticent, specifying that although the Second Doctor's costume could be depicted, the character's likeness should not closely resemble either William Hartnell or Patrick Troughton. Artist Patrick Williams – who would later get to draw a more accurate version of Troughton for the *Doctor Who* strip in *TV Comic* – opted for a clever compromise somewhere between the two actors. Williams' illustrations would be immediately recognisable as the character without contravening the BBC's stipulation.


REJECTED NEW CHARACTERISATION of DR WHO
Patrick Williams

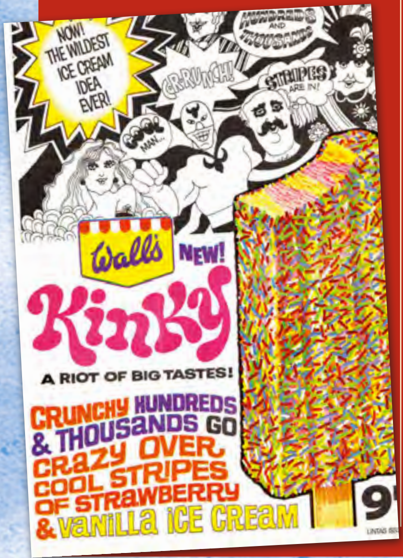
TUCKING IN

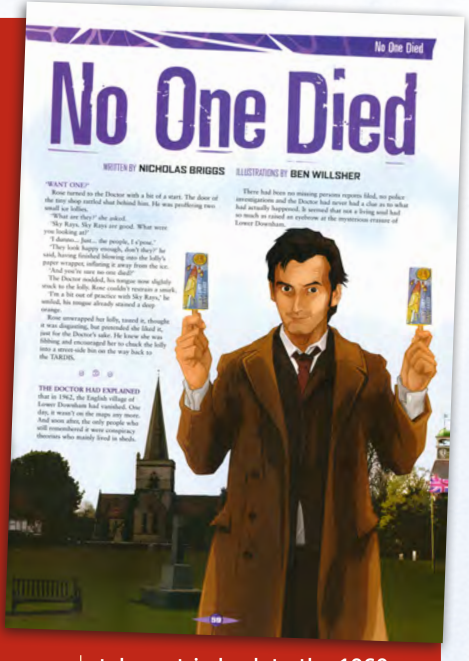
You would have had to eat at least 36 Sky Rays – but probably significantly more – to collect all of the *Doctor Who* picture cards. The shape and number of exciting fruit flavours may have kept changing, but beneath the wrapper the lolly comprised little more than coloured and flavoured frozen water. Sky Ray was often promoted alongside Wall's Kinky, a Swinging London-themed lolly with a psychedelic splash of colours and flavours that looked rather more exciting in comparison.

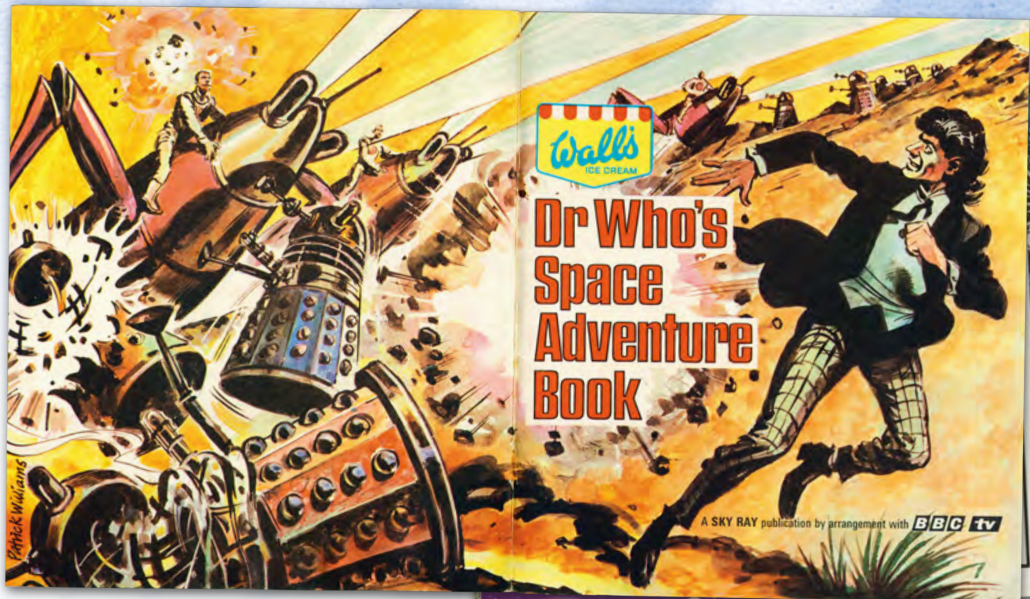
Even the *Doctor Who* tie-in wasn't that unusual. Steve Berry, author of *The Great British Tuck Shop,* points out there were a lot of tie-in products available in the late 1960s, from Lyons Maid's Supermarionation efforts to the pre-fame David Bowie plugging trendy offering Luv – and that was just ice lollies. "The manufacturers needed the association more than the shows and stars," says Steve. "It was all a bit 'style over substance'."

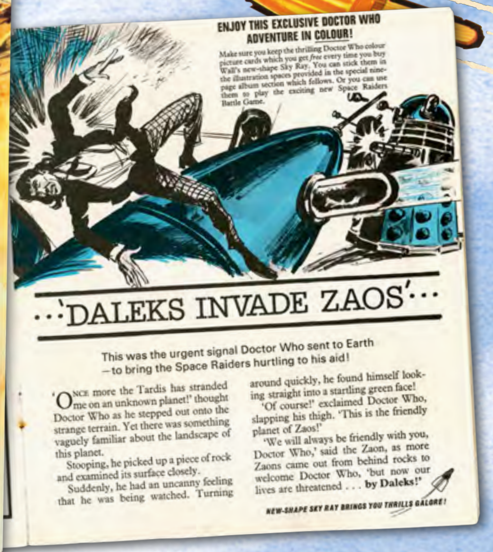
Sky Ray had its fans, though. Peter Crocker of the *Doctor Who* Restoration Team remembers being excited whenever he heard the ice cream van, and not just at the thought of getting a new card. "I really remember the shape of the lolly, and how the ridges melted away to reveal different flavours. It was very similar to Zoom, but I recall thinking they were better."

Perhaps the last word should go to a fictional *Doctor Who* character. In *The Doctor Who Storybook 2007*, Rose Tyler takes a trip back to the 1960s and tries a Sky Ray, which she finds "revolting". It's safe to say she didn't collect a full set of cards.


NOW! THE WILDEST ICE CREAM IDEA EVER!
HUNDREDS AND THOUSANDS
CRUNCH!
STRIPES ARE IN!
COOL MAN
Wall's NEW!
Kinky
A RIOT OF BIG TASTES!
CRUNCHY HUNDREDS & THOUSANDS GO CRAZY OVER COOL STRIPES OF STRAWBERRY & VANILLA ICE CREAM
9


No One Died
No One Died
WRITTEN BY NICHOLAS BRIGGS
ILLUSTRATIONS BY BEN WILLSHER


Wall's
ICE CREAM
Dr Who's Space Adventure Book
A SKY RAY publication by arrangement with BBC tv
Patrick Williams


ENJOY THIS EXCLUSIVE DOCTOR WHO ADVENTURE IN COLOUR!

Make sure you keep the thrilling Doctor Who colour picture cards which you get *free* every time you buy Wall's new-shape Sky Ray. You can stick them in the illustration spaces provided in the special nine-page album section which follows. Or you can use them to play the exciting new Space Raiders Battle Game.

...'DALEKS INVADE ZAOS'...

This was the urgent signal Doctor Who sent to Earth —to bring the Space Raiders hurtling to his aid!

'ONCE more the Tardis has stranded me on an unknown planet!' thought Doctor Who as he stepped out onto the strange terrain. Yet there was something vaguely familiar about the landscape of this planet.

Stooping, he picked up a piece of rock and examined its surface closely.

Suddenly, he had an uncanny feeling that he was being watched. Turning around quickly, he found himself looking straight into a startling green face!

'Of course!' exclaimed Doctor Who, slapping his thigh. 'This is the friendly planet of Zaos!'

'We will always be friendly with you, Doctor Who,' said the Zaon, as more Zaons came out from behind rocks to welcome Doctor Who, 'but now our lives are threatened . . . **by Daleks!**'

NEW-SHAPE SKY RAY BRINGS YOU THRILLS GALORE!

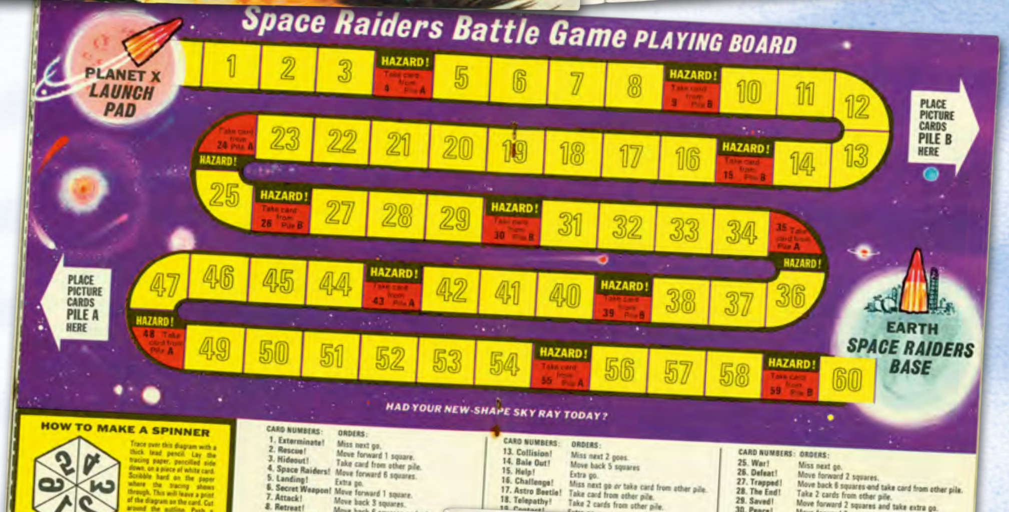
The story begins when the Doctor pays a visit to his old friends on Zaos. He discovers that they have been invaded by the Daleks, who are planning to use the planet as a base to launch an attack on Earth. The Doctor contacts the Space Raiders, but the Daleks have been studying their new armoury and manage to destroy it in seconds. The Zaons suggest seeking the help of their "savagely hostile" neighbours the Astrobeetles and, after surviving a mid-air altercation with a winged reptile, the Doctor manages to reason with the Astrobeetles and win their trust. The Daleks are driven away by the giant metallic insects, but in the process the TARDIS is damaged and its repairs demand all of the Space Raiders' ingenuity.

If you managed to collect the full set of cards, there were still more thrills to come.

It's a simple story but it's well told, with the limited and serialised nature of the format requiring tension over single incidents to be sustained across several cards. The artwork is also highly impressive, with bursts of colour, blasts of light and dynamic Daleks. The action fills the frame and is often presented at angles that create the illusion of depth and movement.

If you managed to collect the full set of cards, there were still more thrills to come. Available by mail order for one shilling, the 28-page *Dr. Who's Space Adventure Book* boasted an extended version of the *Daleks Invade Zaos* story. Written in a style not dissimilar to the stories in the *Doctor Who* annual around that time, it took up ten pages and included appropriate spaces to paste the cards into. If you preferred to keep them separate, or just didn't have all of them, each space featured a black-and-white version of the artwork. The book also included a short article on "How Dr. Who met the Space Raiders...", a schematic and "secret data sheet" profiling their spacecraft, colouring-in pages featuring the TARDIS, a Dalek and the Space Raiders, and an invitation to draw your idea of what might be inside a Dalek. In case you needed any encouragement, this was accompanied by a memo from "High Command" stressing the need to identify their weak points. A list of Space Raiders equipment introduced such sophisticated devices as the Zeta Mk 3 Thermo Gun, the Lazer Lance Mk 1 and the Dalek Detector (Automatic).

The full-colour centre pages featured the Space Raiders Battle Game, a variation on Snakes and Ladders that also made inventive use of the cards in a race from the Planet X Launch Pad to the Space Raiders Base on Earth. The original rough designs for the game had featured Daleks, which had to be removed from the finished version as toy company Cowan, de Groot still had


Space Raiders Battle Game PLAYING BOARD
PLANET X LAUNCH PAD
1
2
3
HAZARD! Take card from 4 Pile A
5
6
7
8
HAZARD! Take card from 9 Pile B
10
11
12
PLACE PICTURE CARDS PILE B HERE
13
14
HAZARD! Take card from 15 Pile B
16
17
18
19
20
21
22
23
HAZARD! Take card from 24 Pile A
25
HAZARD! Take card from 26 Pile B
27
28
29
HAZARD! Take card from 30 Pile B
31
32
33
34
HAZARD! 35 Take card from Pile A
36
37
38
HAZARD! Take card from 39 Pile B
40
41
42
HAZARD! Take card from 43 Pile A
44
45
46
47
PLACE PICTURE CARDS PILE A HERE
HAZARD! 48 Take card from Pile A
49
50
51
52
53
54
HAZARD! Take card from 55 Pile A
56
57
58
HAZARD! Take card from 59 Pile B
60
EARTH SPACE RAIDERS BASE
HAD YOUR NEW-SHAPE SKY RAY TODAY?

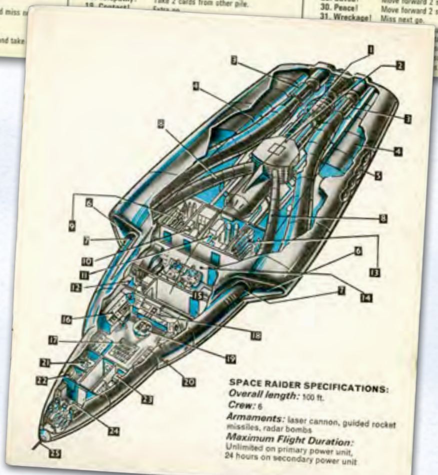
HOW TO MAKE A SPINNER

Trace over this diagram with a thick lead pencil. Lay the tracing paper, pencilled side down, on a piece of white card. Scribble hard on the paper where the tracing shows through. This will leave a print of the diagram on the card. Cut around the outline. Push a sharpened matchstick ½ inch through centre of spinner.

CARD NUMBERS:	ORDERS:
1. Exterminate!	Miss next go.
2. Rescue!	Move forward 1 square.
3. Hideout!	Take card from other pile.
4. Space Raiders!	Move forward 6 squares.
5. Landing!	Extra go.
6. Secret Weapon!	Move forward 1 square.
7. Attack!	Move back 3 squares.
8. Retreat!	Move back 6 squares and miss
9. Conference!	Miss next go.
10. Strange Craft!	Move forward 2 squares.
11. Take Off!	Move forward 4 squares and take
12. Volcano!	Miss next go.

CARD NUMBERS:	ORDERS:
13. Collision!	Miss next 2 goes.
14. Bale Out!	Move back 5 squares
15. Help!	Extra go.
16. Challenge!	Miss next go *or* take card from other pile.
17. Astro Beetle!	Take card from other pile.
18. Telepathy!	Take 2 cards from other pile.

CARD NUMBERS:	ORDERS:
25. War!	Miss next go.
26. Defeat!	Move forward 2 squares.
27. Trapped!	Move back 6 squares and take card from other pile.
28. The End!	Take 2 cards from other pile.
29. Saved!	Move forward 2 squares and take extra go.
30. Peace!	Move forward 2 squares.
31. Wreckage!	Miss next go.


1
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21
22
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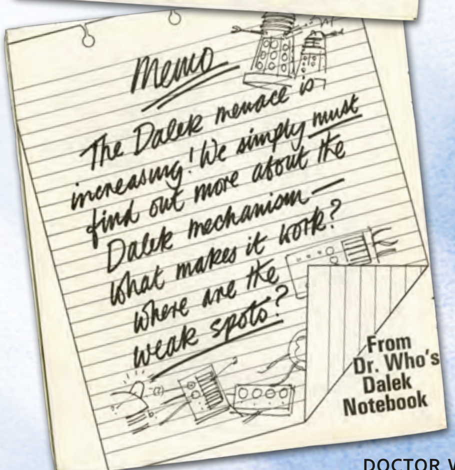
24
25

SPACE RAIDER SPECIFICATIONS:
Overall length: 100 ft.
Crew: 6
Armaments: laser cannon, guided rocket missiles, radar bombs
Maximum Flight Duration: Unlimited on primary power unit, 24 hours on secondary power unit


Memo
The Dalek menace is increasing! We simply must find out more about the Dalek mechanism — What makes it work? Where are the weak spots?

From Dr. Who's Dalek Notebook

Top left: Wall's 28-page *Dr Who's Space Adventure Book* featured gaps for the Sky Ray lolly card collection and much more.

Top right: The opening page of the story *Daleks Invade Zaos* from the *Space Adventure Book*.

Above: The *Space Adventure Book* included a snakes-and-ladders-style game in the centre pages.

Above left: The Sky Ray Space Raider schematic from the *Space Adventure Book*.

Left: A memo from the Doctor appeared on page eight of the book.

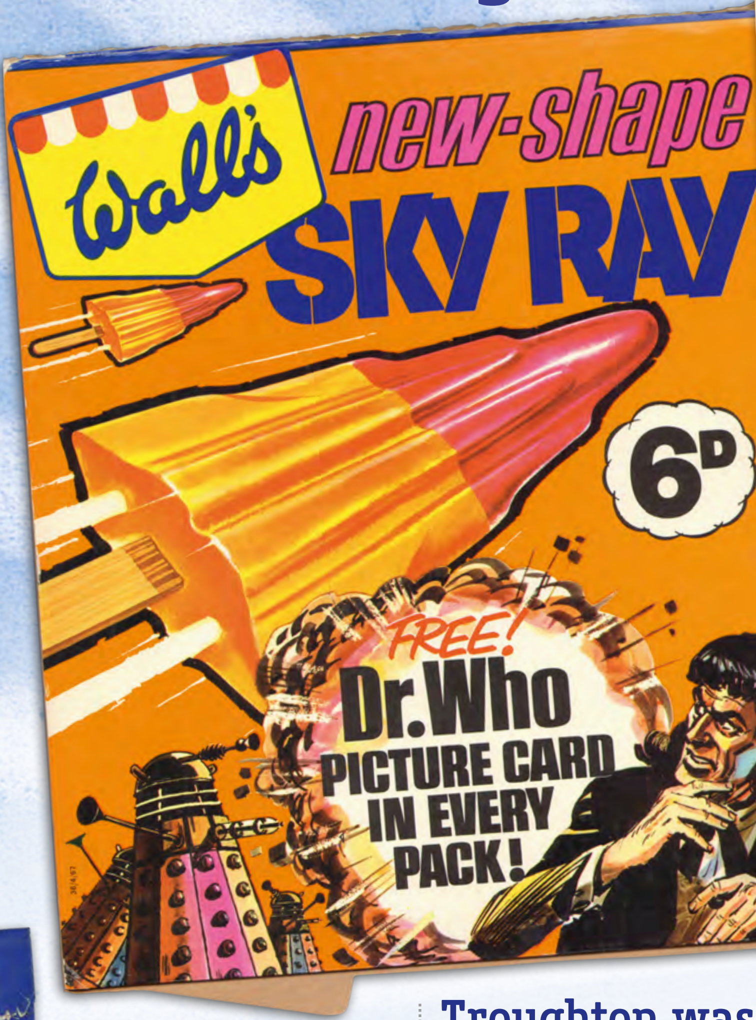
Reach for the **Sky**

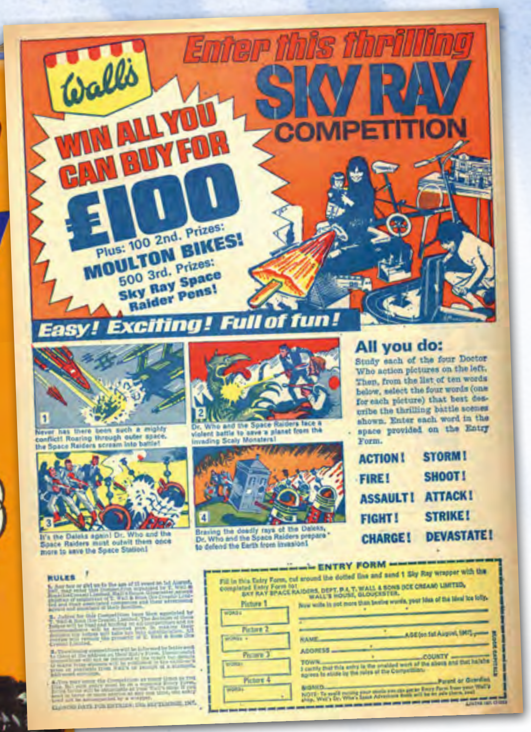
Right: The front of a newsagent's display, promising a free Dr Who picture card with every new-look Sky Ray.

Photo © Richard Bignell.

Far right: A "thrilling" Sky Ray competition tie-in offered "all you can buy for £100" – the equivalent of nearly £2,000 today.

Below: Both sides of a Sky Ray lolly wrapper featuring the *Doctor Who* promotion.




Wall's

Enter this thrilling SKY RAY COMPETITION

WIN ALL YOU CAN BUY FOR £100

Plus: 100 2nd. Prizes: MOULTON BIKES!

500 3rd. Prizes: Sky Ray Space Raider Pens!

Easy! Exciting! Full of fun!

1 Never has there been such a mighty conflict! Roaring through outer space, the Space Raiders scream into battle!

2 Dr. Who and the Space Raiders face a violent battle to save a planet from the invading Scaly Monsters!

3 It's the Daleks again! Dr. Who and the Space Raiders must outwit them once more to save the Space Station!

4 Braving the deadly rays of the Daleks, Dr. Who and the Space Raiders prepare to defend the Earth from invasion!

All you do:

Study each of the four Doctor Who action pictures on the left. Then, from the list of ten words below, select the four words (one for each picture) that best describe the thrilling battle scenes shown. Enter each word in the space provided on the Entry Form.

ACTION! STORM!
FIRE! SHOOT!
ASSAULT! ATTACK!
FIGHT! STRIKE!
CHARGE! DEVASTATE!

RULES

ENTRY FORM

Fill in this Entry Form, cut around the dotted line and send 1 Sky Ray wrapper with the completed Entry Form to: SKY RAY SPACE RAIDERS, DEPT. P.4, T. WALL & SONS (ICE CREAM) LIMITED, WALL'S HOUSE, GLOUCESTER.

Picture 1 WORD:
Picture 2 WORD:
Picture 3 WORD:
Picture 4 WORD:

Now write in not more than twelve words, your idea of the ideal ice lolly.

NAME AGE (on 1st August, 1967)
ADDRESS
TOWN COUNTY

I certify that this entry is the unaided work of the above and that he/she agrees to abide by the rules of the Competition.

SIGNED Parent or Guardian

BLOCK CAPITALS

Wall's
FREE CARD INSIDE
DrWHO adventure
FREE!
COLLECT THESE 36 SUPER PICTURE CARDS!
There's one in every Wall's SKY RAY | SPACE RAIDER
see secret pocket inside

Wall's
SKY RAY
SPACE RAIDER
FREE CARD INSIDE
DrWHO adventure

→ exclusive rights for its 1965 game Dodge the Daleks. Rounding out the page count were Dr. Who's Mind Mesmeriser – an optical illusion that "affects human minds by optical psycho-vibrations" – and a competition inviting readers to fit a one-word title to each of four extra illustrations. These pictures were apparently taken from roughs by Patrick Williams that were not used in the finished series of cards. One lucky winner ended up with £100; the next hundred netted a new bicycle each, and a further 500 had to make do with *Doctor Who*-free Sky Ray Space Raider pens. Just in case readers had forgotten, there were prominent reminders throughout to enjoy a new-shape Sky Ray.

Troughton was initially keen to star in the Sky Ray advert.

Wall's arranged for advertising agency Lintas – at that point also owned by Unilever – to create an advert to promote the Sky Ray campaign. Shot at independent studio Rayant Television in St James Place in March 1967, the commercial has gone on to become much loved by *Doctor Who* fans for all the wrong reasons. To the accompaniment of a just about legally permissible approximation of Ron Grainer's *Doctor Who* theme, two actual Daleks invade a sparsely realised TARDIS control room, causing an actor in the Second Doctor's costume to – conveniently – raise his hands to his face in terror. As the soundtrack moves equally conveniently up the scale and into generic 'space adventure' music, narrator Tim Turner asks, "Can Doctor Who escape this time?", while a Sky Ray and the cards are shown off to the audience and to an over-impressed youngster on screen.

The advert was shot in two versions – black and white for television and colour for cinemas (specifically those which sold Wall's products in the foyer and during intermissions) – and there are small differences between the two. In the black-and-white version there's an extra opening shot of the Daleks and the Doctor's face is more clearly visible, while – due to restrictions on how many hours of screen time children were permitted in adverts at that point – a different boy exclaims "WOW!" in each.

Although the BBC had been reluctant to allow the Doctor to look too much like Patrick Troughton on the cards, it was happy to allow him to appear in the advert on the condition that he was not heard to speak. Troughton was initially keen to appear in the Sky Ray advert, but when he discovered the low payment being offered he ultimately declined. Instead, the role went to one of the most widely seen yet little-known actors ever to have played the Doctor. Gerry Grant had been a minor pop star in the late 1950s, best remembered for his 1958 rendition of Burt Bacharach and Hal David's *The Story Of My Life*; he had also sung on one of the single versions of *Fireball*, Barry Gray's theme song from the Supermarionation series *Fireball XL5* (1962-63). Grant later turned his hand to radio presenting and acting, mainly in stage musicals, although he enjoyed a short stint in the BBC's soap opera *Compact* (1962-65) and hosted several variety shows on the BBC Light Programme. It appears that Monika Dietrich, who appeared in several *Carry On* films and was later a regular in BBC2's *Up Pompeii!* (1969-70), was contracted to play the Doctor's assistant, but this idea was dropped during production.

The other stars were, of course, the Daleks, and two actual television props were used for filming. One Dalek was a survivor from *The Mutants* (aka *The Daleks*, 1963-64), while the other was a heavily modified and refurbished version of a 'stunt' Dalek originally built for *The Chase* (1965). One of the Daleks was already at Wall's when the commercial was filmed, having been borrowed for a sales conference shortly beforehand. Sadly there's no documentation to suggest which one it was, although evidence of a hasty re-spray indicates that it might have been the slightly older Dalek.

The commercial was directed by Anthony Lowes and the music was provided by Johnny Johnston. A veteran soundtrack composer whose credits included the theme from radio comedy *Take It From Here* (1948-60) and memorable jingles for Heinz and Shell, Lowes had often performed on the same bill as Gerry Grant and it's believed that Grant may have sung on some of his advertising sessions.

The campaign proved so successful that Wall's anticipated extending it beyond September, ordering enough stock of the cards and books to take it up to March 1968. The company also made tentative plans to repeat the promotion via its Australian counterpart Streets. Wall's was surprised to learn that Terry Nation was planning to launch the Daleks in America and would be withdrawing the BBC's rights to use them at the end of 1967. After some discussion, Wall's was allowed to run its campaign until the end of 1968.

Streets would eventually manufacture its own vanilla and choc-chip *Doctor Who* lolly – advertised by an animated Fourth Doctor and K9 – in the late 1970s. Sky Ray continued its voyage, gaining a lemonade 'stage' in 1968 and blackcurrant in 1969, while Doctor Who was replaced by the suspiciously familiar-looking superhero Captain Wonder. As space mania faded after the Moon landing, the Sky Ray logo was replaced by computer-style lettering and the more straightforward science and nature fact cards returned. The last known sighting of a sticker on a newsagent's freezer was in 1974, after which Sky Ray splashed down just as Wall's launched another *Doctor Who*-related ice lolly with accompanying picture cards – the mint and chocolate Dalek's Death Ray.

Sky Ray itself may have literally melted into history, but the materials used to promote it – seen as throwaway and ephemeral at the time – are now of more interest than anyone could have predicted back in 1967. As well as showing how the series was promoted at the latter stages of 1960s Dalekmania, they tell us a lot about attitudes to real-life space exploration towards the end of that decade. And, just as importantly, if you're ever cornered by a ferocious Astrobeetle then card number 18 will tell you exactly what to do. **DWM**

F.A.B. LOLLIES

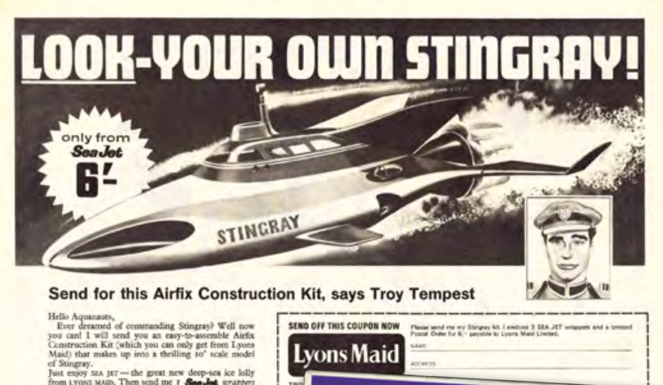
The shape and flavour weren't the only similarities between Sky Ray and the Lyons Maid Zoom. When it was launched in 1963, Zoom was also promoted by a high-profile tie-in with a popular television series.

The Supermarionation puppet series Gerry and Sylvia Anderson produced for ITV were probably *Doctor Who*'s biggest television rivals in the 1960s. *Fireball XL5* blasted off in 1962, and Lyons Maid arranged for intrepid space pilot Steve Zodiac to endorse its cosmic lolly. The Andersons filmed a set of commercials – which would have been the only way to see *Fireball XL5* in colour – and viewers could send off for an impressive plastic model kit of the XL5 spaceship. The accompanying picture cards, however, featured more conventional aircraft.

Lyons Maid launched Sea Jet in 1964. This was essentially a sub-aquatic single-flavour Zoom, although the Super Sea Jet had three flavours and a chocolate coating. The Sea Jet was promoted by the puppet crew of *Stingray* (1964-65), and once again a surprisingly detailed model of the futuristic submarine was available by mail order. Lady Penelope and Parker from *Thunderbirds* (1965-66) plugged the vanilla, strawberry, chocolate and sprinkles confection Fab, a lolly that shared its name with a *Thunderbirds* call sign. Fab was promoted as the first "ice cream for girls", although the series' Tracy brothers joined in when Lyons Maid realised that they needed boys to buy it as well. Fab is still going today, but has long since dropped its *Thunderbirds* association.

Captain Scarlet and the Mysterons (1967-68) put aside their differences to support chocolate-and-orange Orbit, although curiously the earthbound *Joe 90* (1968-69) had to settle for a relaunched Zoom. The Andersons' final Supermarionation production *The Secret Service* (1969) wasn't seen by enough viewers to warrant a tie-in campaign, and a lolly inspired by their 1975-77 live-action series *Space:1999* brought the association to an end.

fab
Lyons Maid

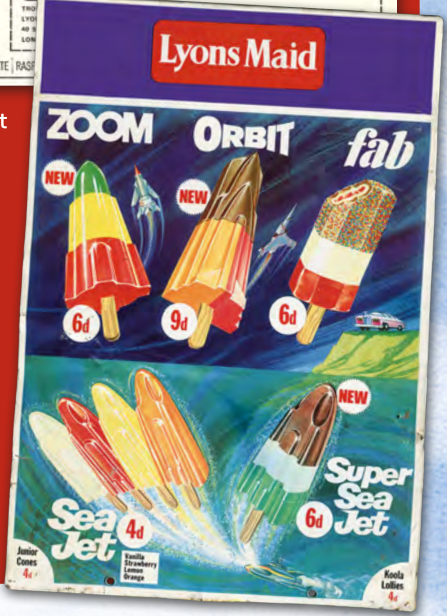

LOOK-YOUR OWN STINGRAY!
only from Sea Jet 6/-
STINGRAY

Send for this Airfix Construction Kit, says Troy Tempest

Hello Aquanauts,
Ever dreamed of commanding Stingray? Well now you can! I will send you an easy-to-assemble Airfix Construction Kit (which you can only get from Lyons Maid) that makes up into a thrilling 10" scale model of Stingray.
Just enjoy SEA JET — the great new deep-sea ice lolly from LYONS MAID. Then send me 3 *Sea Jet wrappers and a Postal Order for 6/-*
Be sure to get *your own* Stingray!
Troy Tempest

SEND OFF THIS COUPON NOW
Lyons Maid
Please send me my Stingray kit. I enclose 3 SEA JET wrappers and a crossed Postal Order for 6/- payable to Lyons Maid Limited.
NAME
ADDRESS

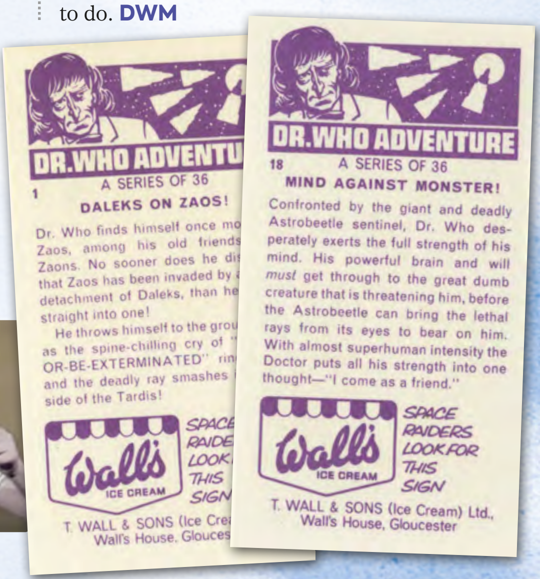
4 GREAT Sea Jet FLAVOURS | VANILLA | CHOCOLATE | RASP



Above left: The wrapper for Fab pictured Lady Penelope and Parker from Gerry Anderson's *Thunderbirds* (1965-66). The lolly was initially marketed to girls.

Top right: An advert for a *Stingray* construction kit from Lyons Maid, featuring the eponymous submarine from the popular Gerry Anderson series.

Above right: Some of the Lyons Maid lollies endorsed by Gerry Anderson characters.



DR.WHO ADVENTU
1 A SERIES OF 36
DALEKS ON ZAOS!

Dr. Who finds himself once mo
Zaos, among his old friends
Zaons. No sooner does he dis
that Zaos has been invaded by a
detachment of Daleks, than he
straight into one!
He throws himself to the grou
as the spine-chilling cry of "
OR-BE-EXTERMINATED" rin
and the deadly ray smashes
side of the Tardis!

Walls ICE CREAM
SPACE RAIDE LOOK THIS SIGN
T. WALL & SONS (Ice Crea
Wall's House, Glouces

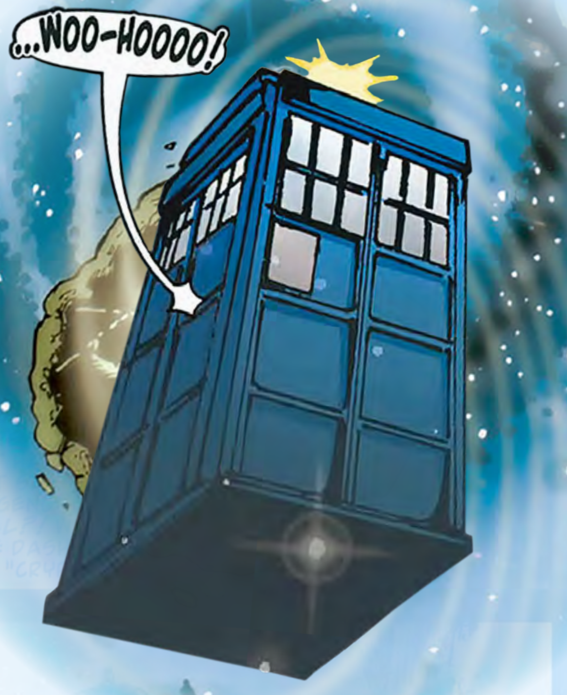
DR.WHO ADVENTURE
18 A SERIES OF 36
MIND AGAINST MONSTER!

Confronted by the giant and deadly Astrobeetle sentinel, Dr. Who desperately exerts the full strength of his mind. His powerful brain and will *must* get through to the great dumb creature that is threatening him, before the Astrobeetle can bring the lethal rays from its eyes to bear on him. With almost superhuman intensity the Doctor puts all his strength into one thought—"I come as a friend."

Walls ICE CREAM
SPACE RAIDERS LOOK FOR THIS SIGN
T. WALL & SONS (Ice Cream) Ltd.,
Wall's House, Gloucester

Far left: The colour version of the 1967 Sky Ray advert featuring Gerry Grant as the Doctor.

Left: The reverse of numbers 1 and 18 in the *Dr Who Adventure* cards series.



American Dreams

Ten years ago a distinctive range of *Doctor Who* comics began a journey into unchartered territory. This is the story of how IDW boldly went where no comic publisher had gone before...

Feature by **WILLIAM SHAW**

First announced at the 2007 San Diego Comic-Con, a series of comics published between 2008 and 2013 marked an important milestone in *Doctor Who*'s history. This was a new take on *Doctor Who*, in a version created primarily for a US audience.

The first of IDW Publishing's *Doctor Who* comics appeared in February 2008. Written by former **Doctor Who Magazine** editor Gary Russell, it served as something of an introduction for readers unfamiliar with the television series. The story opens with a lengthy explanation of Gallifrey and the Time Lords ("Learned and responsible, they observed the universe"), and even goes on to explain the blue box our heroes inhabit: "This is the exterior of the TARDIS. An infinitely battered exo-shell that looks like a 1950s police box. Police box? Don't ask..."

The comic proved popular, but behind the scenes there were already problems. Nick Roche had been announced as drawing the entire six-part miniseries that opened IDW's run, but he left the project before completing the first issue. This left Joe Phillips to fill in the gaps, resulting in some noticeable shifts in style between pages. The rest of the miniseries (later collected as *Agent Provocateur*) was similarly troubled, with its remaining five issues crediting seven different artists and colourists, along with three editors – Chris Ryall, Scott Dunbier and Denton Tipton.

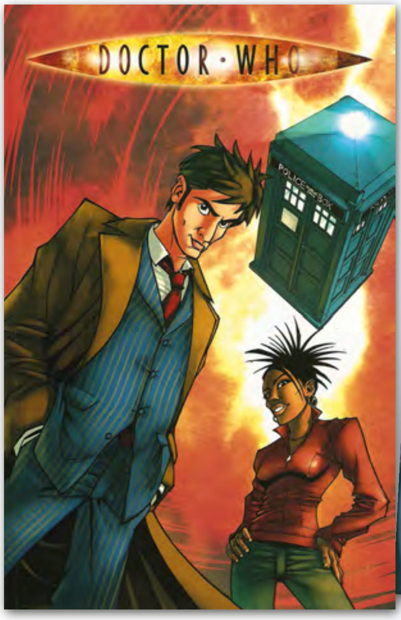
Despite these teething problems, IDW continued with a second original miniseries later in 2008. This saw Denton Tipton taking over as editor for the entire *Doctor Who* line, as well as the first appearance of a writer who would help define much of what that line became.

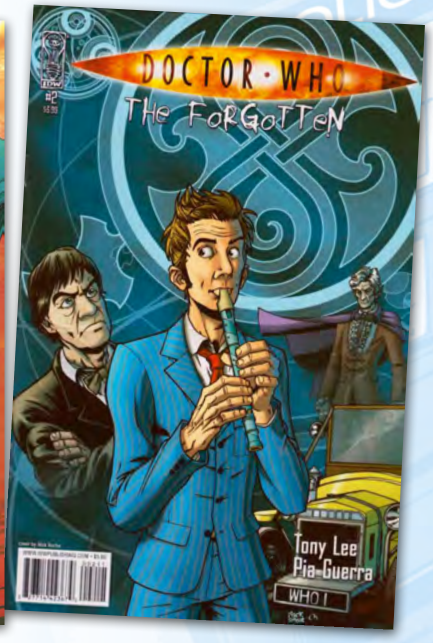
Tony Lee was best known to *Doctor Who* fans for writing *F.A.Q.*, a **Doctor Who Magazine** strip edited by Clayton Hickman, which ran in 2006 from issues 369 to 371.

"IDW asked me to submit three or four pitches," says Tony. "One of them was so dull I can't even remember... it was 'The Doctor goes to the dentist', or something. One of them was the story that later became [2009 comic story] *Silver Scream*. And the third was this absolutely crazy thing: 'How about we have all the Doctors together, solving some big mystery?' I thought there was no way they were going to pick that one. Then I got a phone call a week later saying, 'Yes, we love the idea of having all the Doctors together – off you go.' I was thrilled, because I never thought I'd get away with it!"

This second miniseries, *The Forgotten*, was published between August 2008 and January 2009, and saw Tony working with acclaimed artist Pia Guerra. The story features an amnesiac Tenth Doctor slowly regaining his memories through flashbacks involving each of his previous incarnations. "They wanted this to be a primer on the previous Doctors for people who might not have heard of them before, especially the American audience," says Tony. →

> **"I got a phone call saying, 'Yes, we love the idea of having all the Doctors together – off you go.'"** TONY LEE





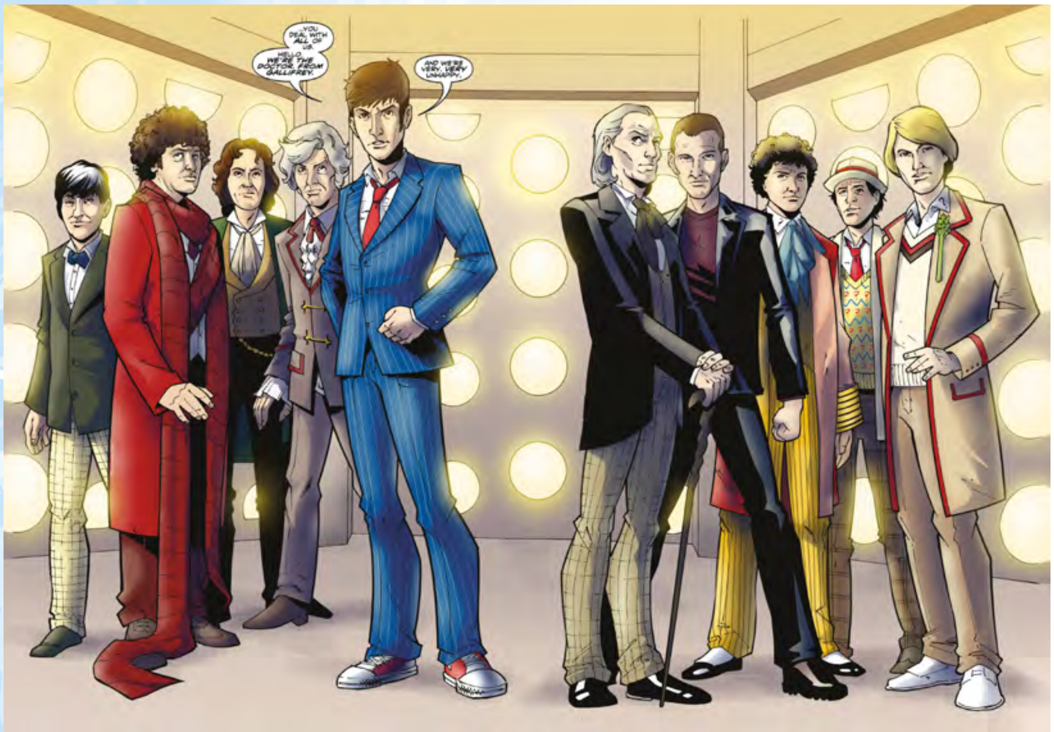
Opposite page: The debut appearance of the Tenth Doctor and Martha in IDW's first *Doctor Who* comic, published in the US in February 2008. Art by Nick Roche.

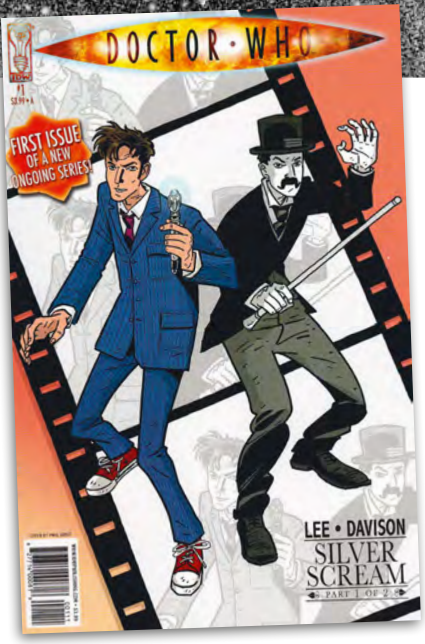
Top: The TARDIS in flight from issue one. Art by Nick Roche.

Above inset: Editor Denton Tipton (top) and writer Tony Lee (below).

Far left: The Doctor and Martha on the cover of *Doctor Who* issue one. Art by Nick Roche.

Left: The second issue of IDW's *The Forgotten* (2008-09).


...YOU DEAL WITH ALL OF US.
HELLO. WE'RE THE DOCTOR, FROM GALLIFREY.
AND WE'RE VERY, VERY UNHAPPY.



“I literally said, ‘We've got no time – give him a top hat and a handlebar moustache, and call him Archie Maplin.’” TONY LEE

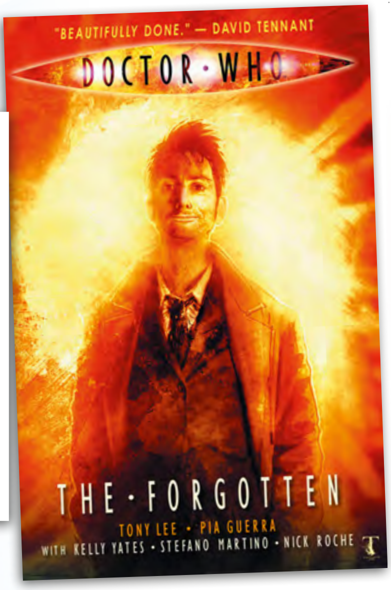
→ Editor Denton Tipton says, “We thought it was a good idea to provide a variety of material for the readers, which would in turn help us figure out what worked – and what didn’t – in our market.”

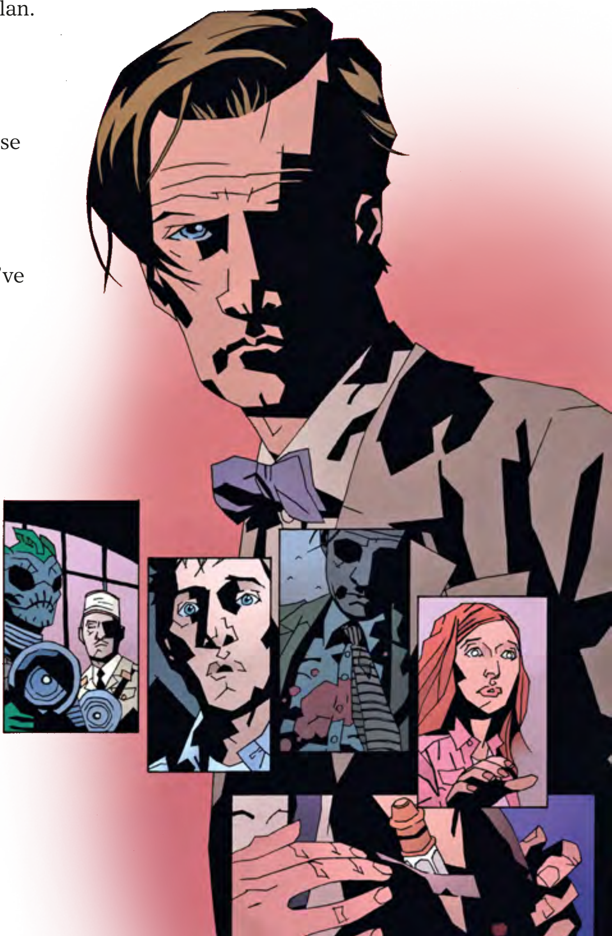
Once again, however, there were production difficulties. Personal problems saw Pia Guerra depart after completing the illustrations for issues one and two of *The Forgotten*. There were delays, and more additional artists and colourists were drafted in. This resulted in some unfortunate art malfunctions, most disappointingly in issue three, which includes a major misrepresentation of companion Martha Jones.

The Forgotten was nevertheless a successful and well-liked comic, so Tony Lee was asked to pitch for IDW’s ongoing *Doctor Who* series. IDW launched *Doctor Who Ongoing* in July 2009, beginning with Tony’s *Silver Scream*. This story saw the Doctor land in 1920s Hollywood to meet the most iconic comedian of the Silent Age. Yet again, things didn’t go according to plan.

“We had a problem at the very last minute,” says Tony. “While we could use Charlie Chaplin, we couldn’t use the Little Tramp [Chaplin’s bowler-hat-wearing movie character], because he was a trademarked figure. No one worked this out till the day before it was going to print. I got a phone call from Los Angeles at 11.00pm saying, ‘What do we do?’ I literally said, ‘We’ve got no time – give him a top hat and a handlebar moustache, and call him Archie Maplin.’ So we did, which was annoying, because if we’d known in advance we just wouldn’t have had him dressed like that.”

Doctor Who Ongoing ran for 16 issues with the Tenth Doctor, from 2009 to 2010, before a second series with the Eleventh Doctor, which ran for a further 32 from 2011 to 2013. Tony Lee remained as writer for a large proportion of the run, though he was eventually joined by others including Andy Diggle and Joshua Hale Fialkov. The stories ranged from classic science-fiction fare, involving body swaps and virtual reality, to more experimental takes. These included Fialkov’s *As Time Goes By*,


"BEAUTIFULLY DONE." — DAVID TENNANT
DOCTOR · WHO
THE · FORGOTTEN
TONY LEE • PIA GUERRA
WITH KELLY YATES • STEFANO MARTINO • NICK ROCHE



Above left: The first ten Doctors are united in the sixth and final issue of *The Forgotten*. Art by Kelly Yates.

Above right: One of the variant covers for the first issue of *Silver Scream* (2009), featuring the Doctor and someone who is definitely *not* Charlie Chaplin’s ‘Little Tramp’ character.

Right: Artist Pia Guerra (who illustrated issues one, two, four and five of *The Forgotten*) and writer Tony Lee.

Centre right: *The Forgotten* was collected as a graphic novel and published in 2014.

Far right: Artwork by Matthew Dow Smith from the second issue of *As Time Goes By* (2011), featuring the Eleventh Doctor, Amy Pond and Rory Williams.

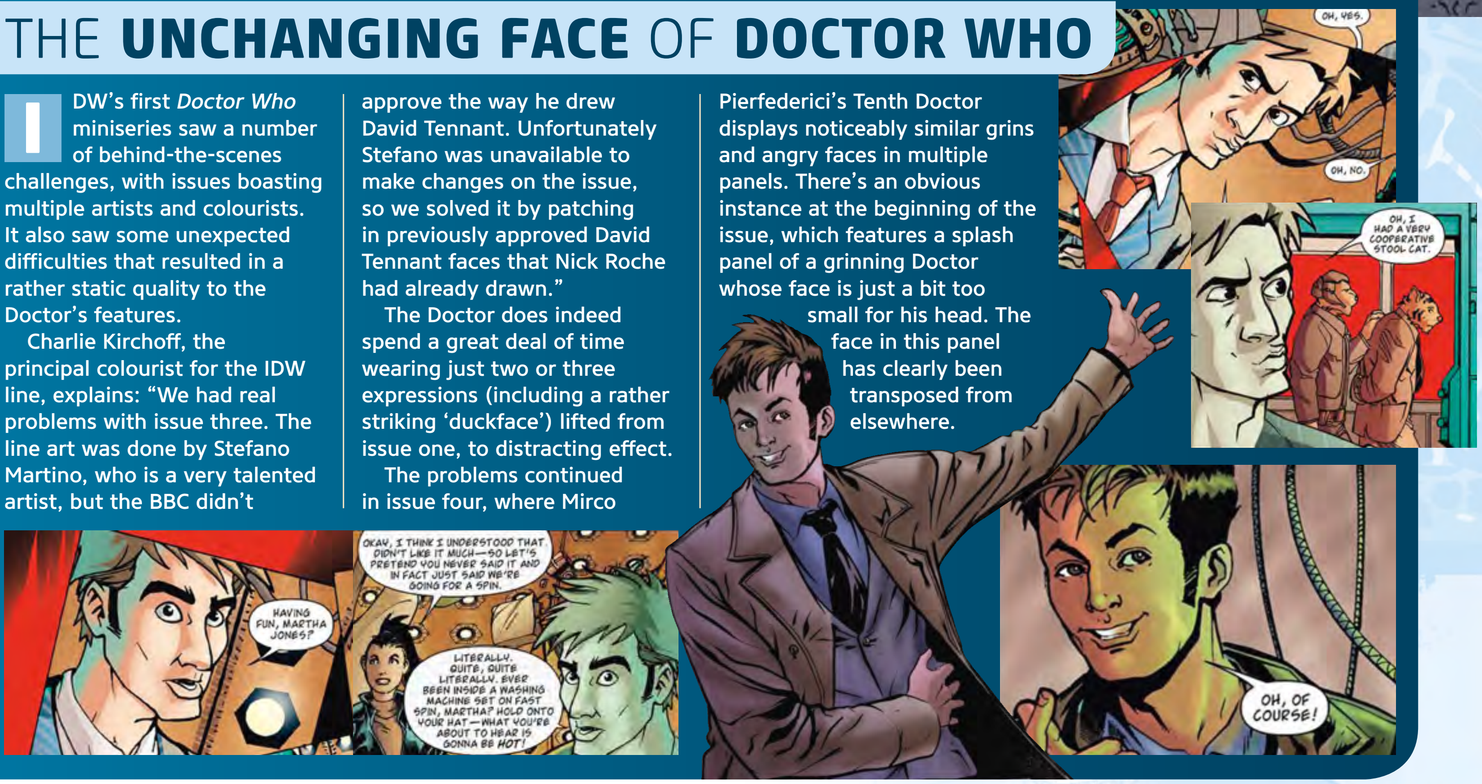
THE UNCHANGING FACE OF DOCTOR WHO

IDW's first *Doctor Who* miniseries saw a number of behind-the-scenes challenges, with issues boasting multiple artists and colourists. It also saw some unexpected difficulties that resulted in a rather static quality to the Doctor's features.

Charlie Kirchoff, the principal colourist for the IDW line, explains: "We had real problems with issue three. The line art was done by Stefano Martino, who is a very talented artist, but the BBC didn't approve the way he drew David Tennant. Unfortunately Stefano was unavailable to make changes on the issue, so we solved it by patching in previously approved David Tennant faces that Nick Roche had already drawn."

The Doctor does indeed spend a great deal of time wearing just two or three expressions (including a rather striking 'duckface') lifted from issue one, to distracting effect.

The problems continued in issue four, where Mirco Pierfederici's Tenth Doctor displays noticeably similar grins and angry faces in multiple panels. There's an obvious instance at the beginning of the issue, which features a splash panel of a grinning Doctor whose face is just a bit too small for his head. The face in this panel has clearly been transposed from elsewhere.


OH, YES.
OH, NO.
OH, I HAD A VERY COOPERATIVE STOOL CAT.
HAVING FUN, MARTHA JONES?
OKAY, I THINK I UNDERSTOOD THAT. DIDN'T LIKE IT MUCH—SO LET'S PRETEND YOU NEVER SAID IT AND IN FACT JUST SAID WE'RE GOING FOR A SPIN.
LITERALLY. QUITE, QUITE LITERALLY. EVER BEEN INSIDE A WASHING MACHINE SET ON FAST SPIN, MARTHA? HOLD ONTO YOUR HAT—WHAT YOU'RE ABOUT TO HEAR IS GONNA BE HOT!
OH, OF COURSE!

Above: In 2008, faces from issue one were repeated in issues three and four of *Doctor Who*.

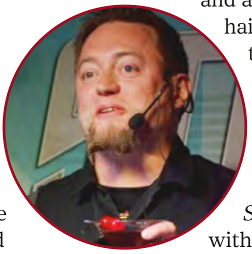
which re-tells *Casablanca* with Silurians, and Matthew Dow Smith's *The Big, Blue Box*, a story about why the Tenth Doctor is always "sorry, so sorry".

These comics were largely positively received. The line won MTV's Splash Page Award for Best Licensed Series in 2010, as well as the 2011 Eagle Award for Best Single Issue Story, the latter for Tony Lee and Paul Grist's *Silent Knight*, a mostly wordless tale about the Eleventh Doctor fighting robot Santas. The line also settled into a reliable and distinctive art style, thanks to artists such as Matthew Dow Smith, who relished the challenges of drawing Matt Smith, "because he looks like a walking caricature anyway."

Doctor Who was not IDW's only licensed property at this time. The company had published *Star Trek* comics since 2007, and this presented an intriguing opportunity for a crossover. Released as a lavish eight-issue miniseries between March and December of 2012, *Star Trek: The Next Generation/Doctor Who: Assimilation^2* was the first (and to date only) time these two series have crossed paths in licensed fiction.

Written by IDW veterans Scott and David Tipton (Tony Lee was credited as '*Doctor Who* consultant' on the first four issues) and with art by JK Woodward, *Assimilation^2* was a passion project for all involved. "It was tremendously exciting," says Scott Tipton. "There are so few real 'firsts' in comics, and to be the first writers to tell a story crossing over the two longest-running sci-fi franchises ever was a great honour and a real joy."

The series, as ever, was subject to approval from rights-holders, with *Star Trek* owners CBS and Paramount now weighing in alongside the BBC. "My first illustrations were simply to show I could do the likenesses," says JK Woodward. "I did an illustration of Patrick Stewart as Captain Picard, Matt Smith as the Doctor, and the *Enterprise* chasing down the TARDIS. I got notes back: 'Picard looked too bald and the Doctor looked too pasty.' My first thought was, 'Of course they do! That's who they are!' But I thought about it, and added some detail on Picard's hairline, and a little more colour to the Doctor. That was the last of the notes I got."



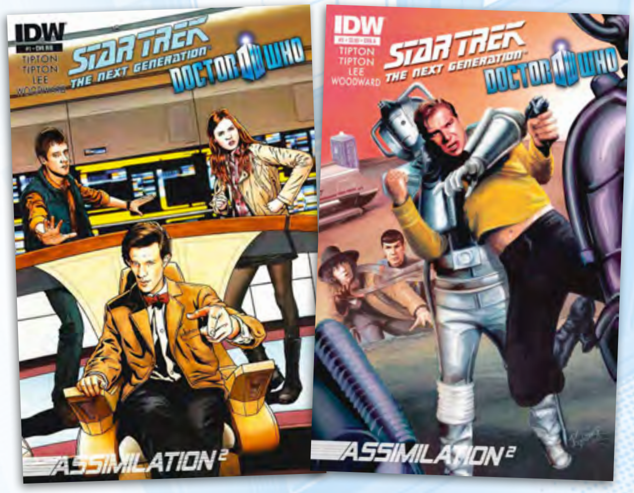
Left inset: Artists Matthew Dow Smith (above) and JK Woodward (below).

The comic's plot is simple, yet effective: Starfleet is terrorised by a new and deadly threat, as *Star Trek*'s Borg join forces with *Doctor Who*'s Cybermen, strange metal beings from another dimension. Captain Picard and his men are left to deal with the situation, assisted by an unusual trio known only as the Doctor, Amy and Rory.

A Borg/Cybermen crossover had long been the stuff of fan legend, and the comic's writers were intrigued by that potential. "We thought they were a pretty natural combination," says David Tipton. "The Borg and the Cybermen are characters that bring up central questions about artificial intelligence and what it means to be human. It actually became very interesting, as the project proceeded, to see how they would interact and what that might reveal."

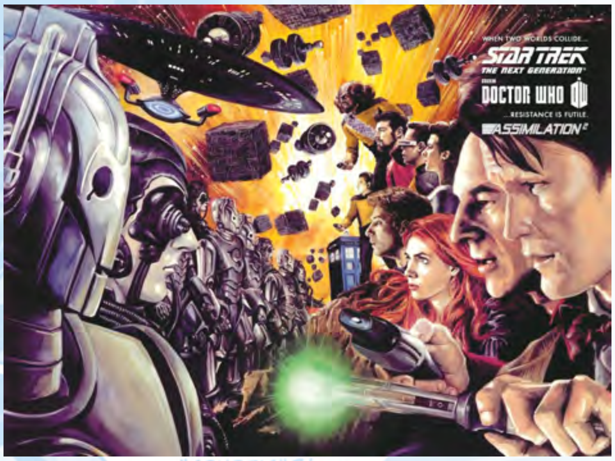
"It had to be the Cybermen and the Borg," agrees Scott. "But we also tried to subvert people's expectations, and fairly quickly put the Borg on its heels and the Cybermen in a position of power." Sold out by the Cybermen, later issues involve the Borg forming a grudging alliance with the TARDIS/*Enterprise* crew, leading to internal tensions among the lead characters.

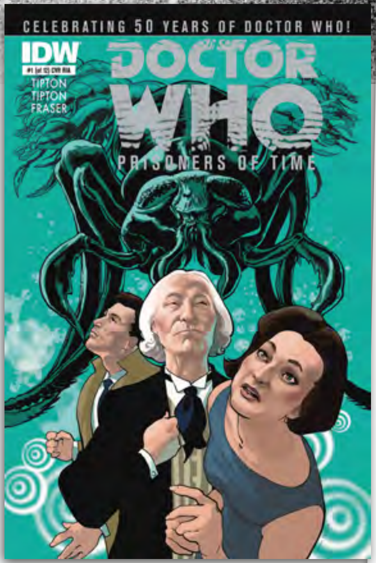
Because it was technically a *Star Trek* comic (with *Star Trek* top-billed in its title), the *Assimilation^2* comics could be distributed in the UK – unlike IDW's *Doctor Who* titles which could not, due to IDW's licensing agreement with BBC Worldwide. *Assimilation^2* proved a financial success for IDW. "We got a lot of great responses from readers in →

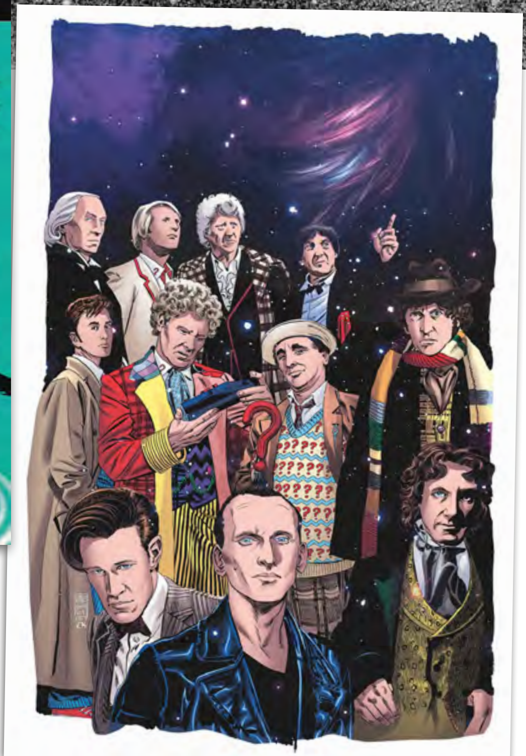


Below: Covers from issue one and three of *Assimilation^2*, the crossover title between *Star Trek: The Next Generation* and *Doctor Who*.

American Dreams







Above left: JK Woodward's artwork for the hardcover collected edition of *Assimilation²*.

Above centre: Issue one of *Prisoners of Time* (2013).

Above right: Artwork by Dave Sim for an issue 12 variant of *Prisoners of Time*.

Below left: Issue one of *Doctor Who Classics* (2007) reprinted the first chapters of the very first *Doctor Who Weekly* comic strip, *The Iron Legion* (1979).

Below centre: A coloured page from 1980 story *Timeslip* (originally presented in *Doctor Who Weekly* issue 17) in issue four of *Doctor Who Classics*. Art by Paul Neary.

Below right: Artist Charlie Kirchoff coloured the strips for *Doctor Who Classics*.

→ the UK," says Scott. "People overall seemed to enjoy the series, and we hit the *New York Times* bestsellers list twice [with the collected editions], so we were very happy!"

Denton agrees: "Sales were more than we were seeing on *Doctor Who* and *Star Trek* combined, so something was working, for certain!"

With the success of *Assimilation²* under their belt, it was no surprise that Scott and David were tapped for another IDW special the following year. "To carry the momentum from the *Star Trek* crossover, we had them pitch a big 50th anniversary series in the same vein," says Denton. "This one was tougher to get the BBC to sign off on, but after some prodding, they were all in. Guess they were busy with some television stuff at the time..."

"Yeah, *Star Trek/Doctor Who* was just wrapping up, and Denton asked us if we had any thoughts about how we'd approach a *Doctor Who* anniversary series," says Scott. "They gave us the parameters of what they wanted, we sat down and thought about what we'd want to see in a book like that, and once we settled on the Big Bad, it all kind of came together."

The resulting comic, 12-issue miniseries *Prisoners of Time*, was published between January and November 2013 (issues 11 and 12 appearing a week apart on 13 and 20 November respectively). The first 11 issues spotlight each of the first 11 Doctors, whose companions end up being kidnapped by a mysterious villain, while issue 12 features all the Doctors teaming up for an epic confrontation with said villain.

The larger story comes to a head in issue nine, as that villain is revealed to be none other than Adam Mitchell, the inept companion abandoned by the Ninth Doctor in the TV story *The Long Game* (2005). Adam intrigued the comics' writers, who saw potential in the concept of a failed companion. "The story needed a villain arc that would run the length of the series," says David. "Adam Mitchell seemed like a great fit."

"Plus, Adam is kind of an anomaly," says Scott. "He's one of the few companions who is outright rejected, told, 'You're not good enough,' and

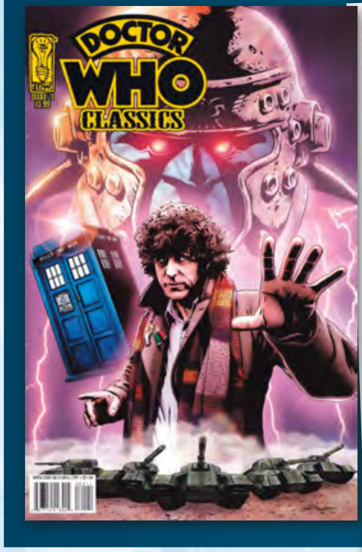
CLASSIC WHO

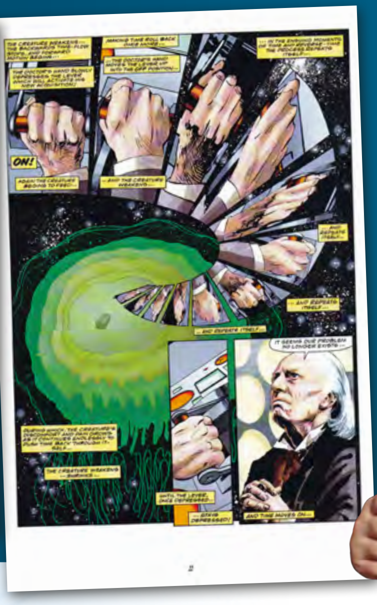
In addition to its new material, IDW also published a series of colourised reprints of classic **Doctor Who Magazine** strips, in a series dubbed simply *Doctor Who Classics*. With new colours by Charlie Kirchoff, the line began in December 2007 with a version of the very first adventure, *The Iron Legion* (originally presented in 1979 in *Doctor Who Weekly* issues one to eight).

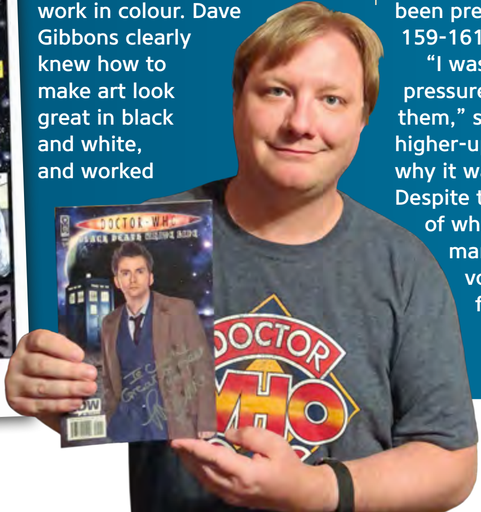
Kirchoff was keen to work with such influential material. "*Doctor Who* strips were what really introduced me to British comics, so it was a thrill to get to work on these. The biggest challenge I discovered, especially on the Gibbons strips, was getting them to work in colour. Dave Gibbons clearly knew how to make art look great in black and white, and worked differently than when he was working on something he knew would be in colour. So I had to try to colour these in a way that didn't negatively affect his composition and design. It just goes to show what a huge talent he is."

Doctor Who Classics ran until October 2013, with various 'series' devoted to each Doctor. The final re-coloured story, *Train-Flight*, had originally been presented in **DWM** issues 159-161 in 1990.

"I was under constant pressure to whip through them," says Kirchoff. "The higher-ups didn't understand why it was taking me so long! Despite that, I still like a lot of what I did, and I've had many fans who have voiced their appreciation for my work on those, so I'm happy with the outcome."



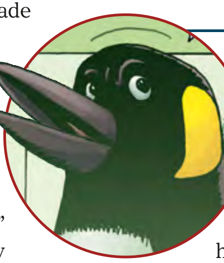




flat-out abandoned. That creates a culpability on the Doctor's part that we couldn't resist exploring."

The villains aren't the only ones making a comeback. Each issue of *Prisoners of Time* is drawn by a separate artist, and IDW deliberately sought out older talent in assembling the team. "When looking for artists, I tried to get the ones most associated with each Doctor," says Denton. "Luckily, many of them were still active and delighted to join in. They were all a thrill to work with, but John Ridgway [the acclaimed artist behind numerous 1980s and 90s **DWM** strips] had to be my favourite. Despite being well past retirement age, John was still making art every day, and was happy to draw the Sixth Doctor issue!"

Joining Ridgway were **DWM** veterans Lee Sullivan and Roger Langridge, as well as IDW's own Matthew Dow Smith, the latter two paired with the Eighth and Eleventh Doctors they helped shape in the comics. A welcome addition was Frobisher, the Sixth Doctor's shape-changing penguin companion from the 1980s **DWM** strips. "It just made sense to us, that this should be a celebration of the comics," says Scott. "And who doesn't love Frobisher? *Prisoners of Time* was our most ambitious book to date, and I'm really happy with how it turned out."



Prisoners of Time is in many ways the crowning achievement of the IDW line. Certainly it was the longest, and one of the most acclaimed *Doctor Who* miniseries IDW ever published. It was also destined to be one of their last.

At the 2013 San Diego Comic-Con it was announced that IDW would lose its licence to print original *Doctor Who* comics at the end of that year. "That was a huge surprise to us," says Denton Tipton. "We had just had our two best years, sales-wise, and had an absolutely amazing writing team lined up for a relaunch. Despite that, it didn't affect how we finished our time with the licence."

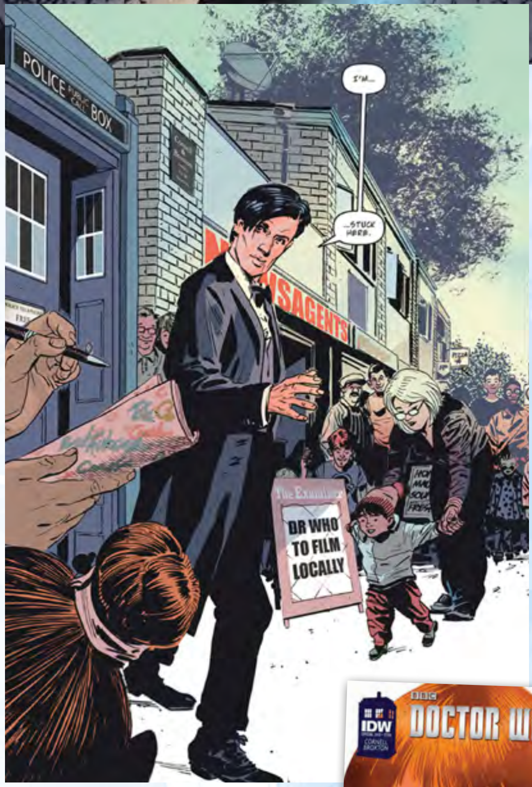
Writer Paul Cornell, who was attending the convention to announce his own IDW project, was shocked on hearing the news. "Nobody knew this was going to happen. I got on a plane to San Diego, and when I got off I noticed all sorts of things on Twitter about IDW having lost the licence! They were as surprised as I was." This left Cornell's book, the double-length one-shot *The Girl Who Loved Doctor Who*, as the final *Doctor Who* comic IDW published.

Released on 24 December 2013, with art by Jimmy Broxton and colours by Charlie Kirchoff, *The Girl Who Loved Doctor Who* tells a funny and moving story about fandom, bullying and a strange TV show about a man with a magic box. "It was originally an idea for a BBC Books title," says Paul. "To take the Doctor into a world where *Doctor Who* existed as a TV show. I thought this was quite a good thing to do in comics, so I pitched it to IDW."

The Doctor spends most of the story with Ali, the titular girl who loves *Doctor Who*. Ali introduces him to the joys of the show and its fandom, as well as her personal demons. "I became a writer because of *Doctor Who*," says Paul. "I really found an outlet in terms of fan fiction, and that was informed by both fandom and the process of having been really, terribly bullied. This comic was me prising out that stuff and thinking about how I felt about *Doctor Who*, in terms of what it had made me."

A welcome addition was Frobisher, the Sixth Doctor's shape-changing penguin companion from the 1980s DWM strips.

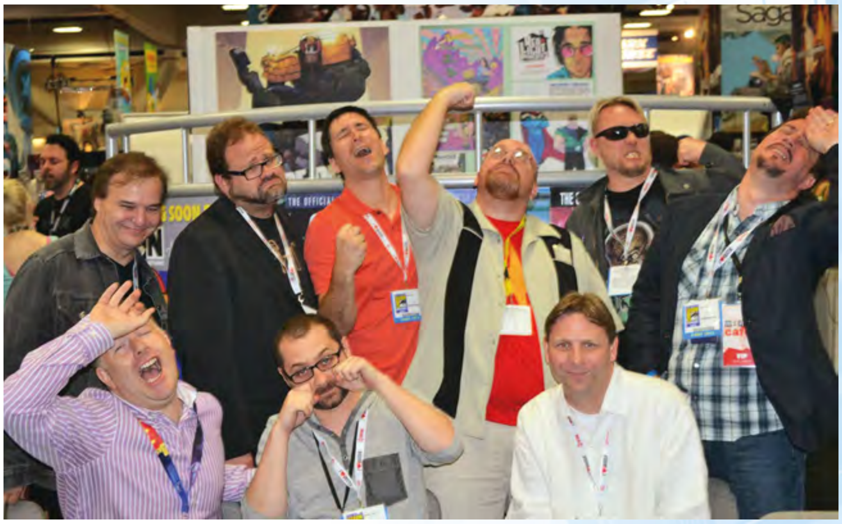
The plot culminates *after* the Doctor has departed, leaving Ali to make the final confrontation with her bullies. Paul felt it was important for Ali to achieve closure without the Doctor's help. "Because, well, we don't have a Doctor to interfere in the real world. If any kids that age had been reading it, I wanted them to feel that one is given a toolkit by *Doctor Who*, not all the answers. I think the solutions she finds are clever ones, the sort of thing the Doctor would do, and that was the important thing for me. She gets a WWDWD feeling: What Would Doctor Who Do?"



The Girl Who Loved Doctor Who was the most acclaimed title of IDW's run, and a fitting end to a unique chapter in the show's publishing history. "Paul's story was the perfect swan song," says Denton. "I was very proud of Paul and Jimmy, especially when it was nominated for the Hugo Award [Best Graphic Story] for that year."

BBC
IDW
CORNELL
BROXTON
DOCTOR WHO
To Ally
Happy times
and Places,
and the
Doctor

This was not the end of *Doctor Who* comics in America. The new licence holders, Titan, began publishing *Doctor Who* material in 2014 to widespread acclaim. But the IDW line, obscure and idiosyncratic as it may seem, deserves to be more widely remembered. "If you look at everything that came out from IDW," says Scott Tipton, "you can tell when you read them that it was a labour of love." **DWM**



Top: A page from the final IDW comic, *The Girl Who Loved Doctor Who* (2013). Art by Jimmy Broxton.

Above: The cover of *The Girl Who Loved Doctor Who*.

Left: A photo taken when news of the cancellation of IDW's licence broke at the San Diego Comic-Con in 2013. Top row – Andy Kuhn, Joshua Hale Fialkov, Kelly Yates, Scott Tipton, JK Woodward and Tony Lee. Bottom row – Mark Buckingham, Denton Tipton and David Tipton.

Picture This

Graphic designer Lee Binding discusses the meticulous efforts that went into the packaging for the new Season 12 box set.

Interview by **MARK WRIGHT**

Above: "There has to be effort and love visible," says graphic designer Lee Binding.

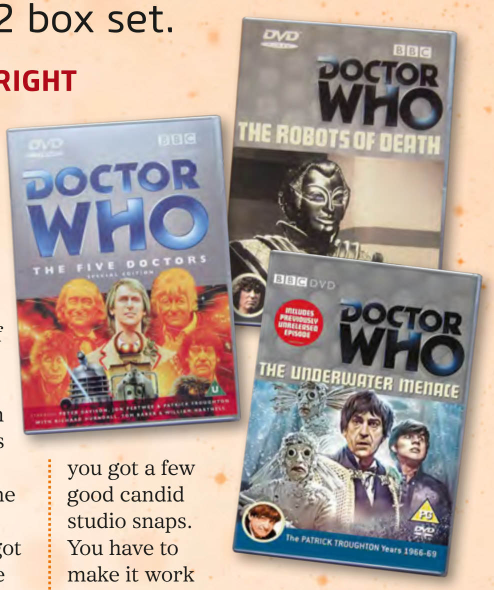
Right: Stages in the evolution of the *Doctor Who* DVDs, including *The Five Doctors* (released in 1999), *The Robots of Death* (2000) and *The Underwater Menace* (2015).

Below left: The alternative shot from *Revenge of the Cybermen* (1975) that Lee suggested.

Below centre and opposite page: Lee's work-in-progress composites for the cover of the Season 12 box set.

Below right: A detail of the main image showing some of the restoration that was necessary.

Opposite page inset: The finished artwork on the cover of the box set.



Although *The Five Doctors* marked *Doctor Who*'s first tentative steps onto DVD in November 1999, it was *The Robots of Death*, released a year later, that set the template for *Doctor Who*'s home-media branding. This second DVD release established the TARDIS-roundels cover design that provided a distinctive look for the range that endured up until *The Underwater Menace* in 2015.

When BBC Studios announced that the 1974-75 series would spearhead a new phase of high-definition, Blu-ray *Doctor Who* box sets, a new visual direction was required for a range that could potentially span 26 releases.

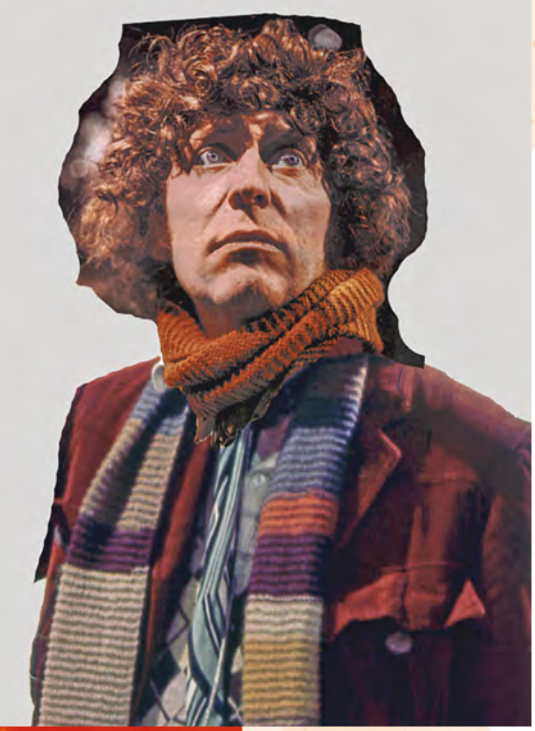
"It was definitely a joint effort," explains graphic designer Lee Binding, who contributed numerous covers to the original *Doctor Who* DVD range. Collaborating with the team at BBC Studios and other contributing designers, Lee was commissioned to develop the branding concept for this new range of *Doctor Who* home media releases.

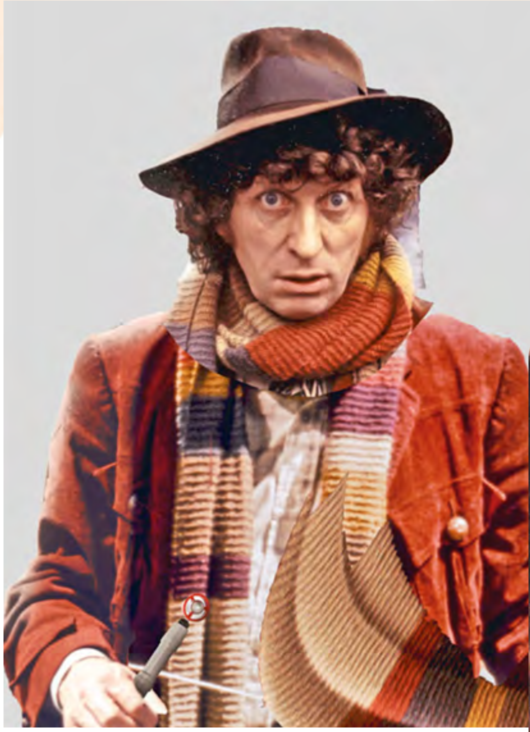
"Ronan Chander of marketing wanted something different for the front," says Lee. "He vetoed blackness and space, suggesting something clean and polished – we kept bandying around 'premium' and 'unique'. We all agreed on a big picture of Tom Baker, and elements of his adventures for that series. Release producer Russell Minton was keen on referencing the title sequence for each era – something we could carry across each release. And Jason Brennan, in charge of sourcing the packaging, came up with some unique ideas for how it would be housed. As we went on, we got more excited with the little touches we could carry on through each release and make into a complete set."

Lee's starting point was to select the all-important image of Tom Baker as the centrepiece of the box set's cover. "We're lucky with modern series imagery because they think ahead, taking shots that are going to work on products for decades to come," says Lee. "Back in 1974 there wasn't that promotional mechanism. At best you got a few good candid studio snaps. You have to make it work in a modern sales mind-set because that's what we expect these days."

Two potential images were initially put forward – a more reflective shot of Tom Baker from *Revenge of the Cybermen* (1975), and a second, face-on image. "I got fairly far with both, but I found myself favouring the face-on shot. I put it in to get that approved first in a 'this is what I want to do' email, then got out my paintbrush. Ronan was on holiday, so when he came back I got a note saying he liked the *Revenge* shot, by which point I'd been painting the other for a week. I sent him the work in progress on the other and he replied, 'Nope, you're right. Do this one.'

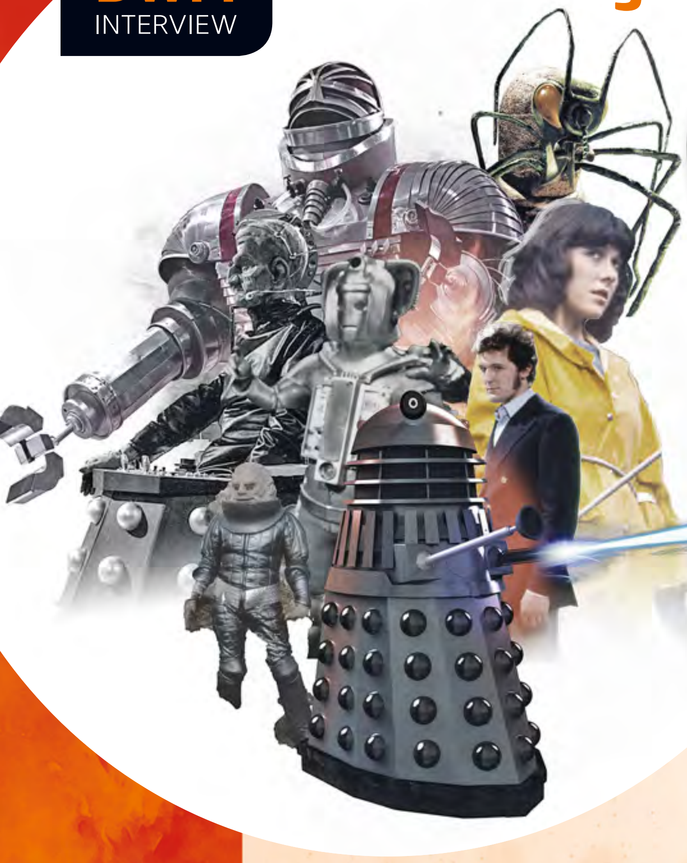
"There's no point putting a shot of Tom on the cover that people have seen a hundred times; that feels like a corner has been cut. There has to be effort and love visible because we as fans expect so much. The picture is →





> **“Back in 1974 there wasn’t that promotional mechanism. At best you got a few good candid studio snaps.”**

DOCTOR WHO
THE COLLECTION
SEASON 12



> **“I was coming up with artwork for about a year before we got the final packaging.”**

Above left: Work in progress of the cover montage featuring (clockwise from top left): the K1 robot, a Wirrn, Sarah Jane Smith (Elisabeth Sladen), Harry Sullivan (Ian Marter), a Dalek, the Sontaran Field Major Styre (Kevin Lindsay), a Cyberman, and Davros (Michael Wisher).

Above right: The Blu-ray discs for *Robot* (1974-75), *The Ark in Space* (1975) and *The Sontaran Experiment* (1975).

Far right: Lee’s illustration for the 2011 DVD of the 1972 story *Day of the Daleks*. This was the first cover to feature Lee’s ‘airbrushed’ technique.

Below: The inside of the packaging of the Season 12 box set, showing the accompanying booklet and the TARDIS flap.

→ a combination of a few different elements to get a shot that should really exist.”

From here, Lee worked to ‘paint’ the image digitally in Photoshop.“That process came out of the necessity of using these old images. I think it was developed on the *Day of the Daleks* DVD cover. There was this perfect shot of Katy Manning [who played companion Jo Grant in the story], but it was very grainy. I airbrushed over the top to help smooth it out, and the results were pretty good, so I’ve been using a similar technique, but progressing it over the years. It’s all done in Photoshop with a load of custom brushes.”

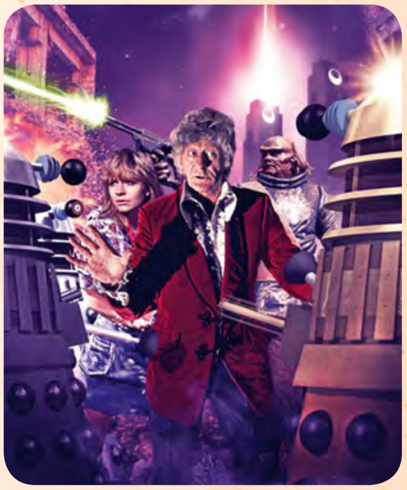
Why the move from an orange-tinged colour scheme in the first draft to the eventual purple of the finished packaging? “As you get into an image, it all starts making more sense. Colour schemes and positioning start clicking in, so any first draft is probably just a quick fix while you’re juggling the elements, trying to nail them down.”

The cover also features a montage of the monsters that appeared in Season 12. “We were testing the water to see what would work,” says Lee, who explains that his original draft included additional elements, such as companions Sarah and Harry. “It became clear that the monsters were the most recognisable elements, so we concentrated on that. Everything we do has to appeal to more than just hardcore fans; we also have to get people with a passing knowledge of *Doctor Who* to pick it up. Hence Daleks, Cybermen and Sontarans.

“By moving Sarah and Harry inside the packaging we could do a lot more with them. That’s kind of how the booklet images came about – I was slightly guilty about losing them from the cover.”

The cover for the accompanying booklet of the Season 12 Blu-ray – comprising detailed production text from Peter McTighe – featured further imagery from Lee, including a cover that once again feels brand new. “You’re trying to come up with *the* shot that sums up the season. Like the picture that was never taken that would have been the ‘iconic’ these days. It started with the idea of them standing in the Vortex, holding the time ring [as seen in *Genesis of the Daleks*]. So, find a shot of Tom – or make one – and then find sympathetic shots of Elisabeth Sladen and Ian Marter that work next to it. No one ever really took any nice images of poor Harry for Season 12; they’re all from rehearsal shots and location images.

The booklet cover was created from many, many sources. It does take time. It can be frustrating, but getting it right is so very rewarding, possibly the best bit of the job.”



“I was coming up with artwork for about a year before we got the final packaging. When we got the prototype we were so excited by it. Then we started assigning various bits. Master-packager Jason created the booklet flap specifically to have it open like the TARDIS doors, which was genius.” This element of the packaging featured a detailed CG render of the TARDIS featured in Season 12 from digital artist Jonathan Picard. Once the internal flap is opened, the background is revealed to be a CG render of the TARDIS console as it appeared in later Fourth Doctor adventures, created by Gavin Rymill.

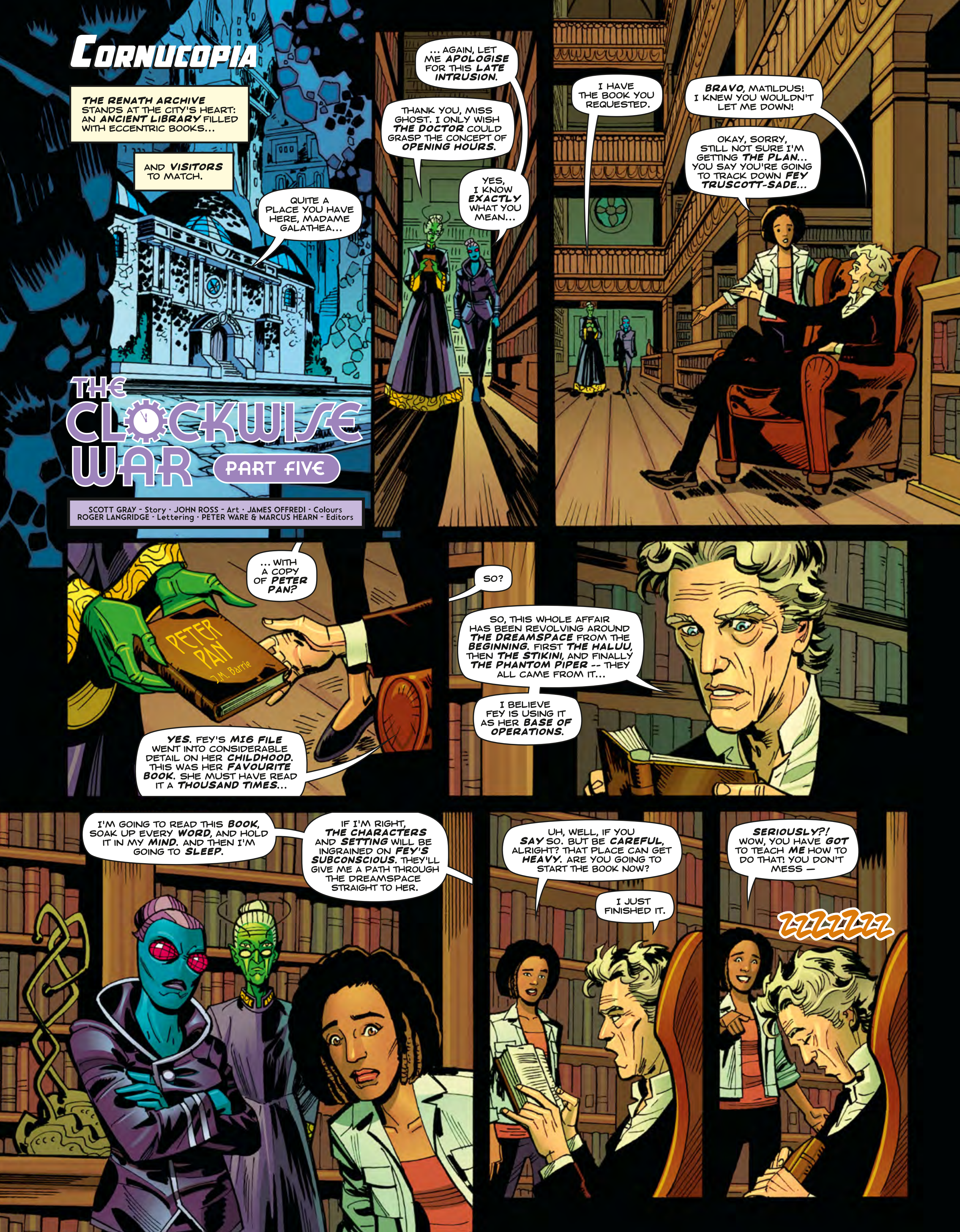
Lee was delighted to see all the elements come together in the finished box set. “These things are always weird, because it lived on my computer for a year, slowly coming together. And now to see it out in the real world... We’ve had a lot of nice messages about it from fans, which is amazing because it means it’s lived up to their incredibly high standards. You’re packaging up a piece of somebody’s childhood. You can’t mess that up. Every nice comment means you’ve done something right, so I feel proud to have played a part in that.” **DWM**

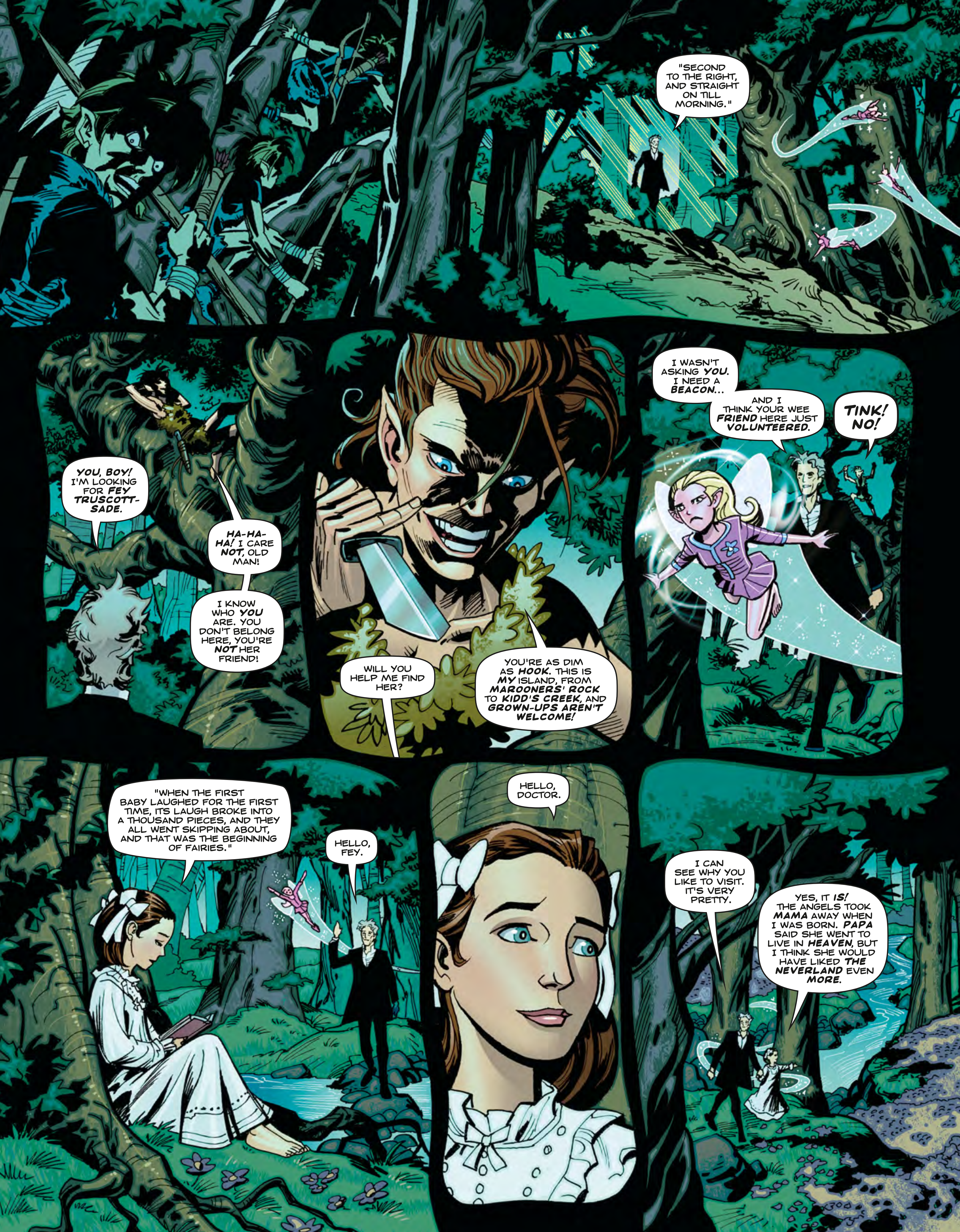
DOCTOR WHO
THE COLLECTION
SEASON 12

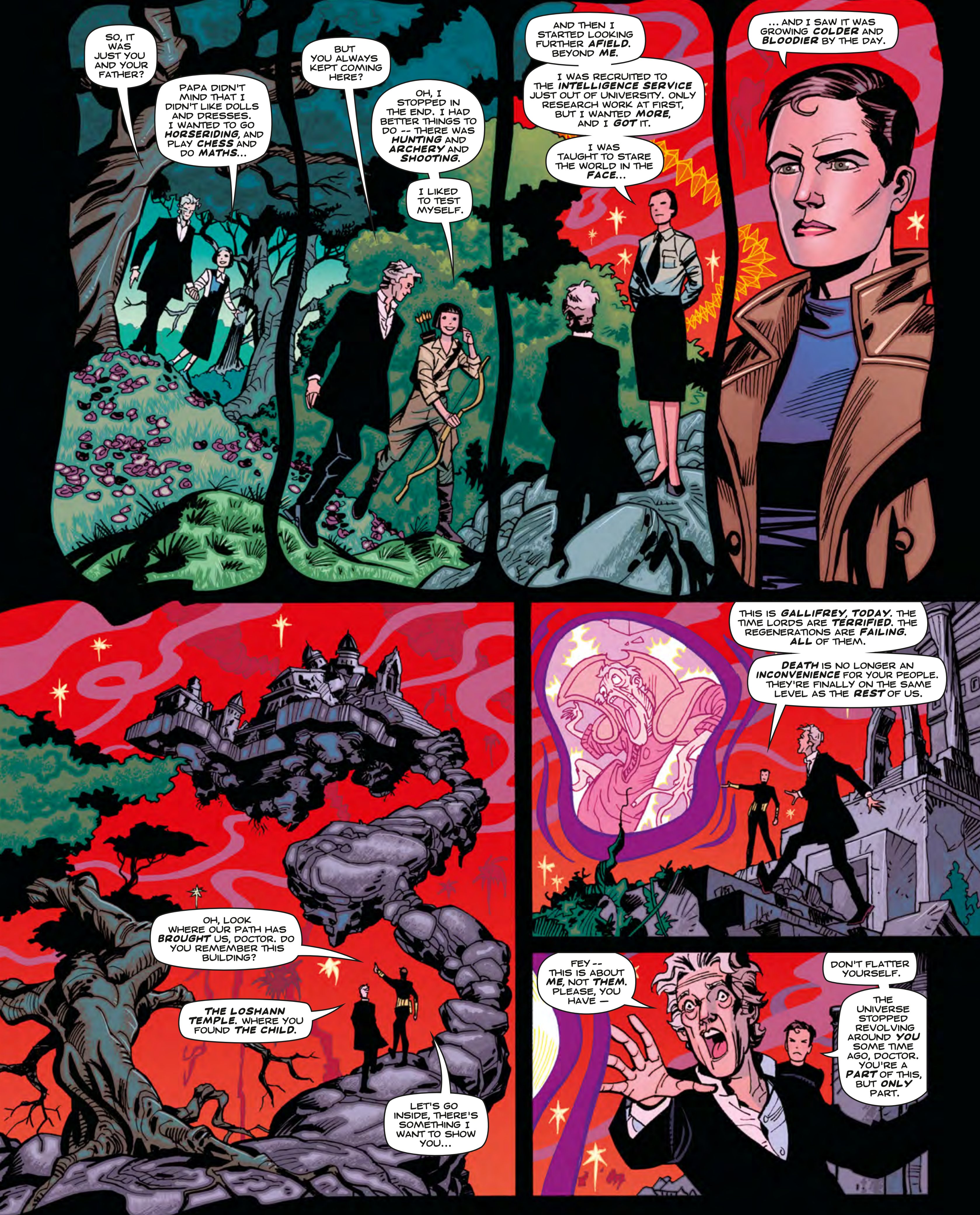
THE CLOCKWISE WAR

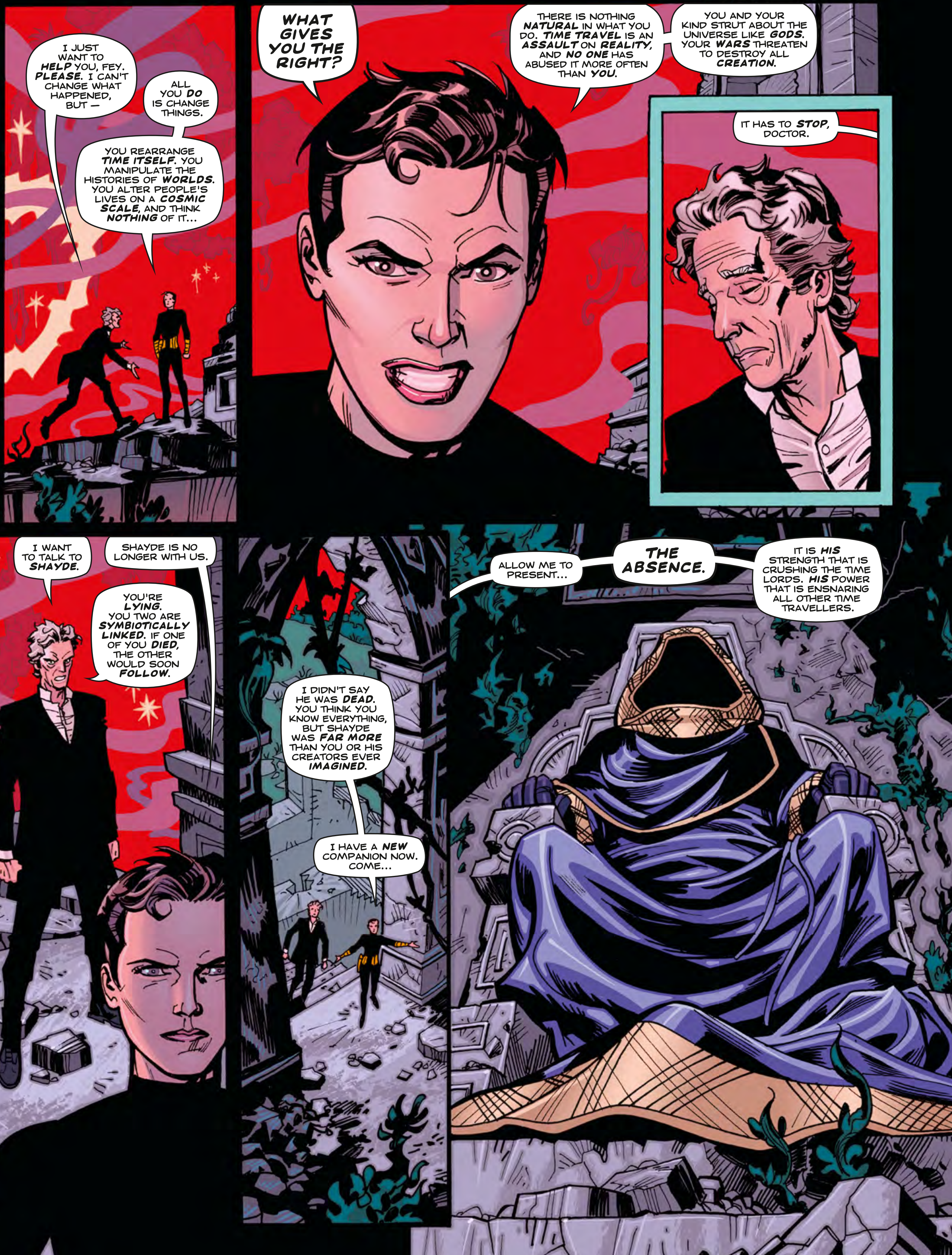
PART FIVE

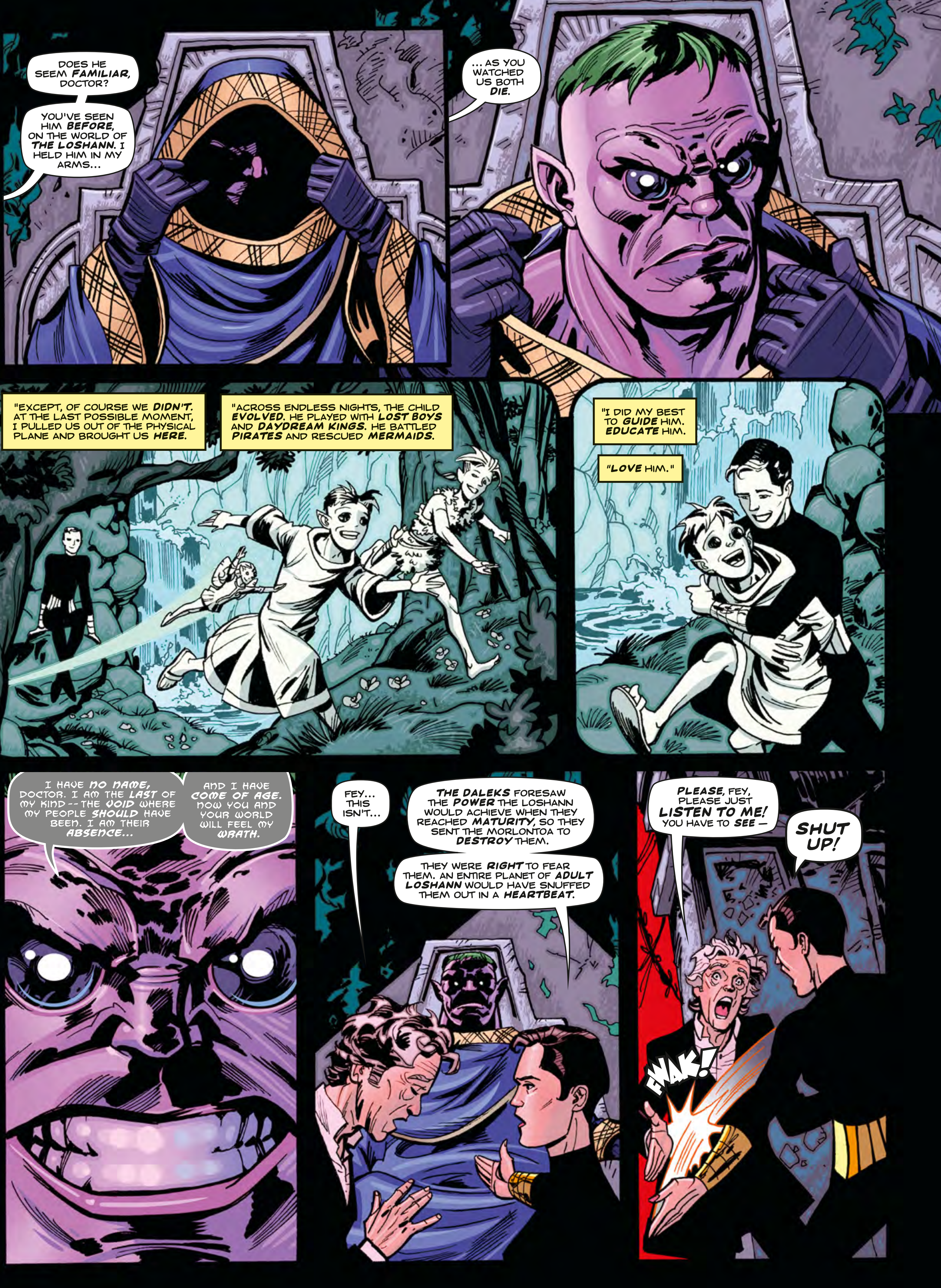
SCOTT GRAY - Story · JOHN ROSS - Art · JAMES OFFREDI - Colours
ROGER LANGRIDGE - Lettering · PETER WARE & MARCUS HEARN - Editors

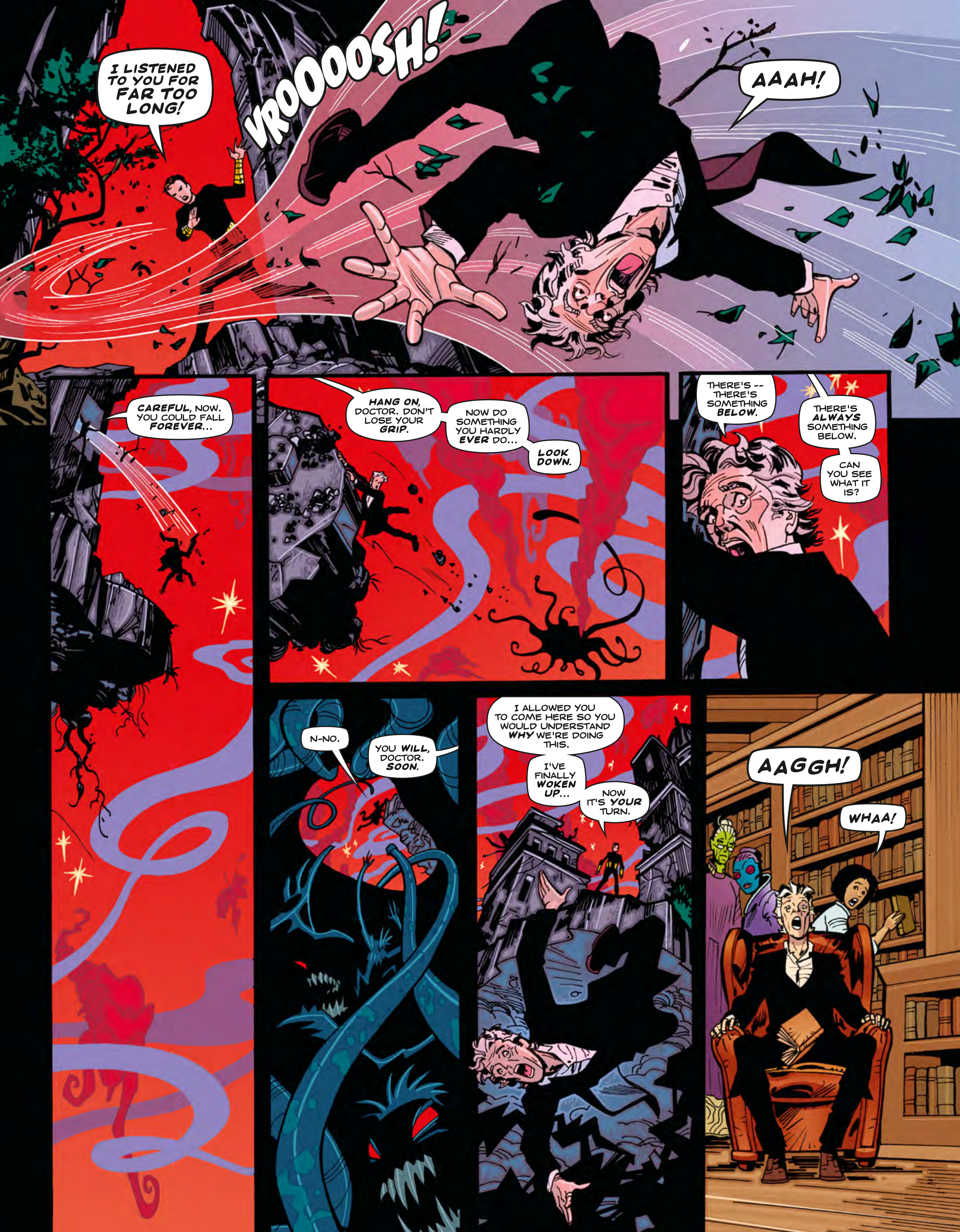

CORNUCOPIA
THE RENATH ARCHIVE STANDS AT THE CITY'S HEART: AN ANCIENT LIBRARY FILLED WITH ECCENTRIC BOOKS...
AND VISITORS TO MATCH.
QUITE A PLACE YOU HAVE HERE, MADAME GALATHEA...
... AGAIN, LET ME APOLOGISE FOR THIS LATE INTRUSION.
THANK YOU, MISS GHOST. I ONLY WISH THE DOCTOR COULD GRASP THE CONCEPT OF OPENING HOURS.
YES, I KNOW EXACTLY WHAT YOU MEAN...
I HAVE THE BOOK YOU REQUESTED.
BRAVO, MATILDUS! I KNEW YOU WOULDN'T LET ME DOWN!
OKAY, SORRY, STILL NOT SURE I'M GETTING THE PLAN... YOU SAY YOU'RE GOING TO TRACK DOWN FEY TRUSCOTT-SADE...
... WITH A COPY OF PETER PAN?
PETER PAN J.M. Barrie
YES. FEY'S MI6 FILE WENT INTO CONSIDERABLE DETAIL ON HER CHILDHOOD. THIS WAS HER FAVOURITE BOOK. SHE MUST HAVE READ IT A THOUSAND TIMES...
SO?
SO, THIS WHOLE AFFAIR HAS BEEN REVOLVING AROUND THE DREAMSPACE FROM THE BEGINNING. FIRST THE HALUU, THEN THE STIKINI, AND FINALLY THE PHANTOM PIPER -- THEY ALL CAME FROM IT...
I BELIEVE FEY IS USING IT AS HER BASE OF OPERATIONS.
I'M GOING TO READ THIS BOOK, SOAK UP EVERY WORD, AND HOLD IT IN MY MIND. AND THEN I'M GOING TO SLEEP.
IF I'M RIGHT, THE CHARACTERS AND SETTING WILL BE INGRAINED ON FEY'S SUBCONSCIOUS. THEY'LL GIVE ME A PATH THROUGH THE DREAMSPACE STRAIGHT TO HER.
UH, WELL, IF YOU SAY SO. BUT BE CAREFUL, ALRIGHT? THAT PLACE CAN GET HEAVY. ARE YOU GOING TO START THE BOOK NOW?
I JUST FINISHED IT.
SERIOUSLY?! WOW, YOU HAVE GOT TO TEACH ME HOW TO DO THAT! YOU DON'T MESS —
ZZZZZZZ

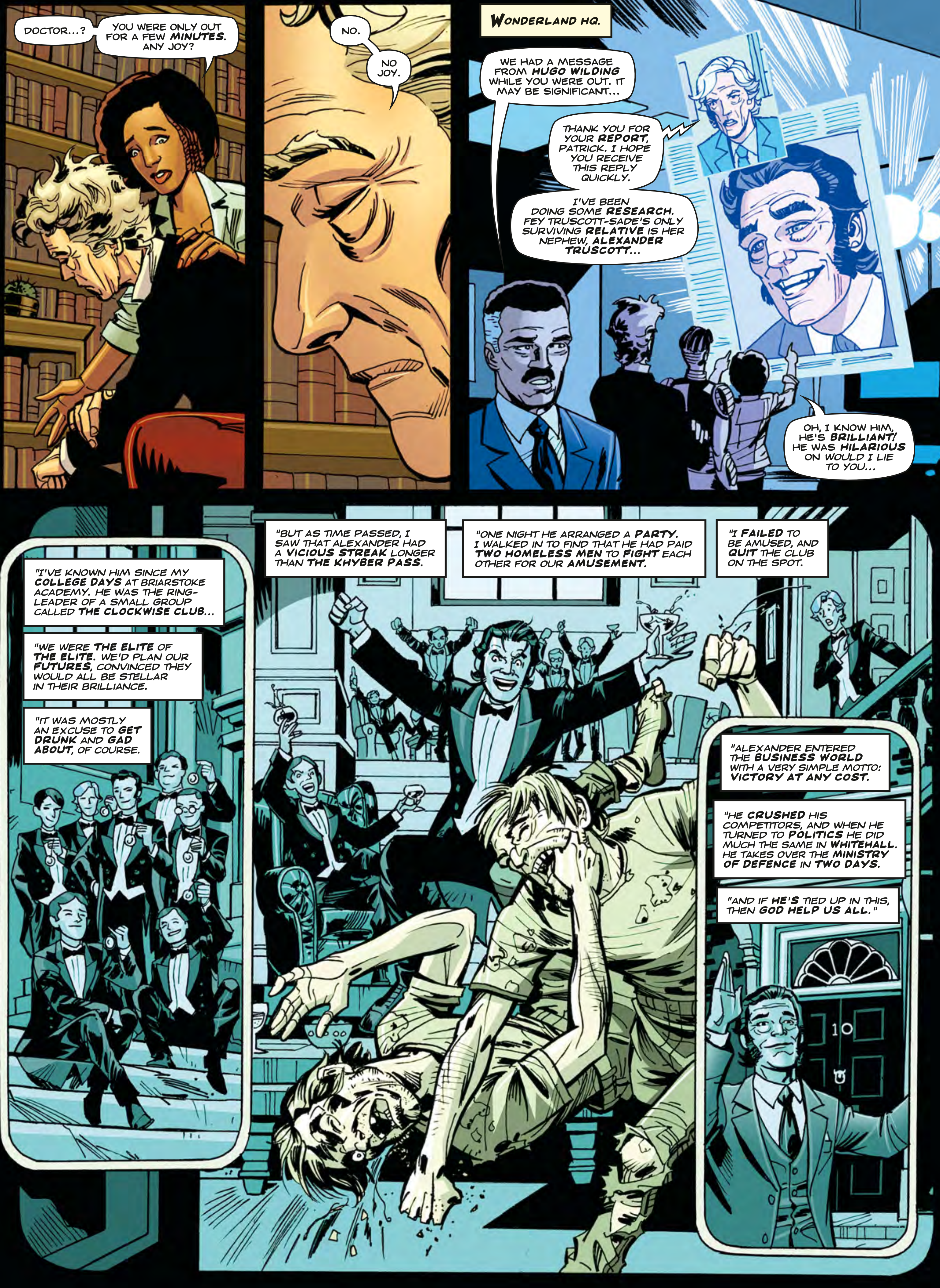

"SECOND TO THE RIGHT, AND STRAIGHT ON TILL MORNING."
YOU, BOY! I'M LOOKING FOR FEY TRUSCOTT-SADE.
HA-HA-HA! I CARE NOT, OLD MAN!
I KNOW WHO YOU ARE. YOU DON'T BELONG HERE, YOU'RE NOT HER FRIEND!
WILL YOU HELP ME FIND HER?
YOU'RE AS DIM AS HOOK. THIS IS MY ISLAND, FROM MAROONERS' ROCK TO KIDD'S CREEK, AND GROWN-UPS AREN'T WELCOME!
I WASN'T ASKING YOU. I NEED A BEACON...
AND I THINK YOUR WEE FRIEND HERE JUST VOLUNTEERED.
TINK! NO!
"WHEN THE FIRST BABY LAUGHED FOR THE FIRST TIME, ITS LAUGH BROKE INTO A THOUSAND PIECES, AND THEY ALL WENT SKIPPING ABOUT, AND THAT WAS THE BEGINNING OF FAIRIES."
HELLO, FEY.
HELLO, DOCTOR.
I CAN SEE WHY YOU LIKE TO VISIT. IT'S VERY PRETTY.
YES, IT IS! THE ANGELS TOOK MAMA AWAY WHEN I WAS BORN. PAPA SAID SHE WENT TO LIVE IN HEAVEN, BUT I THINK SHE WOULD HAVE LIKED THE NEVERLAND EVEN MORE.

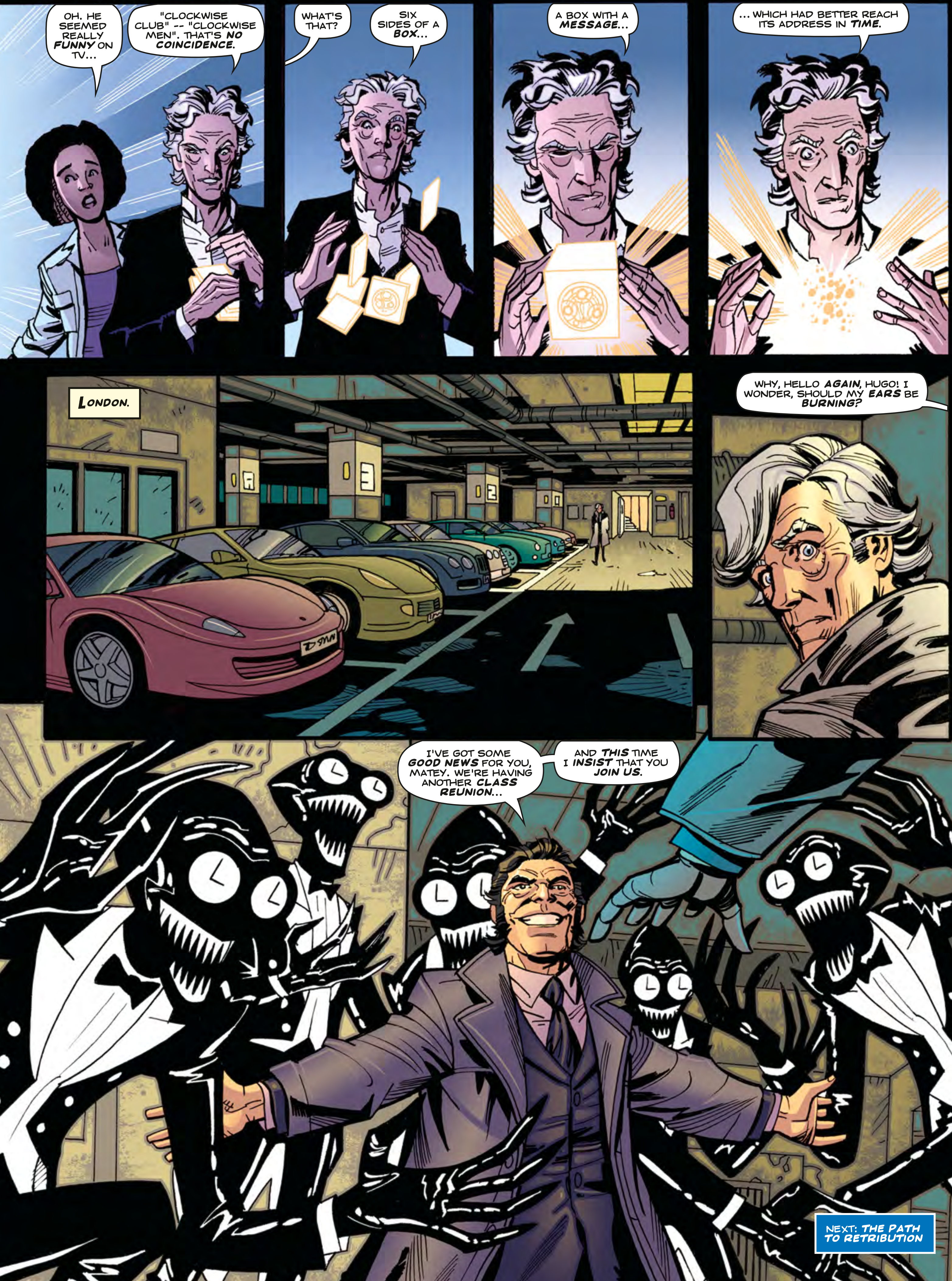

SO, IT WAS JUST YOU AND YOUR FATHER?
PAPA DIDN'T MIND THAT I DIDN'T LIKE DOLLS AND DRESSES. I WANTED TO GO **HORSERIDING**, AND PLAY **CHESS** AND DO **MATHS**...
BUT YOU ALWAYS KEPT COMING HERE?
OH, I STOPPED IN THE END. I HAD BETTER THINGS TO DO -- THERE WAS **HUNTING** AND **ARCHERY** AND **SHOOTING**.
I LIKED TO TEST MYSELF.
AND THEN I STARTED LOOKING FURTHER **AFIELD**. BEYOND **ME**.
I WAS RECRUITED TO THE **INTELLIGENCE SERVICE** JUST OUT OF UNIVERSITY. ONLY RESEARCH WORK AT FIRST, BUT I WANTED **MORE**, AND I **GOT** IT.
I WAS TAUGHT TO STARE THE WORLD IN THE **FACE**...
... AND I SAW IT WAS GROWING **COLDER** AND **BLOODIER** BY THE DAY.
OH, LOOK WHERE OUR PATH HAS **BROUGHT** US, DOCTOR. DO YOU REMEMBER THIS BUILDING?
THE LOSHANN TEMPLE. WHERE YOU FOUND **THE CHILD**.
LET'S GO INSIDE, THERE'S SOMETHING I WANT TO SHOW YOU...
THIS IS **GALLIFREY, TODAY.** THE TIME LORDS ARE **TERRIFIED.** THE REGENERATIONS ARE **FAILING. ALL** OF THEM.
DEATH IS NO LONGER AN **INCONVENIENCE** FOR YOUR PEOPLE. THEY'RE FINALLY ON THE SAME LEVEL AS THE **REST** OF US.
FEY -- THIS IS ABOUT **ME**, NOT **THEM**. PLEASE, YOU HAVE —
DON'T FLATTER YOURSELF.
THE UNIVERSE STOPPED REVOLVING AROUND **YOU** SOME TIME AGO, DOCTOR. YOU'RE A **PART** OF THIS, BUT **ONLY** PART.


I JUST WANT TO **HELP** YOU, FEY. **PLEASE.** I CAN'T CHANGE WHAT HAPPENED, BUT —
ALL YOU **DO** IS CHANGE THINGS.
YOU REARRANGE **TIME ITSELF.** YOU MANIPULATE THE HISTORIES OF **WORLDS.** YOU ALTER PEOPLE'S LIVES ON A **COSMIC SCALE,** AND THINK **NOTHING** OF IT...
WHAT GIVES YOU THE RIGHT?
THERE IS NOTHING **NATURAL** IN WHAT YOU DO. **TIME TRAVEL** IS AN **ASSAULT** ON **REALITY,** AND **NO ONE** HAS ABUSED IT MORE OFTEN THAN **YOU.**
YOU AND YOUR KIND STRUT ABOUT THE UNIVERSE LIKE **GODS.** YOUR **WARS** THREATEN TO DESTROY ALL **CREATION.**
IT HAS TO **STOP,** DOCTOR.
I WANT TO TALK TO **SHAYDE.**
SHAYDE IS NO LONGER WITH US.
YOU'RE **LYING.** YOU TWO ARE **SYMBIOTICALLY LINKED.** IF ONE OF YOU **DIED,** THE OTHER WOULD SOON **FOLLOW.**
I DIDN'T SAY HE WAS **DEAD.** YOU THINK YOU KNOW EVERYTHING, BUT SHAYDE WAS **FAR MORE** THAN YOU OR HIS CREATORS EVER **IMAGINED.**
I HAVE A **NEW** COMPANION NOW. COME...
ALLOW ME TO PRESENT...
THE ABSENCE.
IT IS **HIS** STRENGTH THAT IS CRUSHING THE TIME LORDS. **HIS** POWER THAT IS ENSNARING ALL OTHER TIME TRAVELLERS.


DOES HE SEEM *FAMILIAR,* DOCTOR?
YOU'VE SEEN HIM *BEFORE,* ON THE WORLD OF *THE LOSHANN.* I HELD HIM IN MY ARMS...
... AS YOU WATCHED US BOTH *DIE.*
"EXCEPT, OF COURSE WE *DIDN'T.* AT THE LAST POSSIBLE MOMENT, I PULLED US OUT OF THE PHYSICAL PLANE AND BROUGHT US *HERE.*
"ACROSS ENDLESS NIGHTS, THE CHILD *EVOLVED.* HE PLAYED WITH *LOST BOYS* AND *DAYDREAM KINGS.* HE BATTLED *PIRATES* AND RESCUED *MERMAIDS.*
"I DID MY BEST TO *GUIDE* HIM. *EDUCATE* HIM.
"*LOVE* HIM."
I HAVE *NO NAME,* DOCTOR. I AM THE *LAST* OF MY KIND -- THE *VOID* WHERE MY PEOPLE *SHOULD* HAVE BEEN. I AM THEIR *ABSENCE...*
AND I HAVE *COME OF AGE.* NOW YOU AND YOUR WORLD WILL FEEL MY *WRATH.*
FEY... THIS ISN'T...
THE DALEKS FORESAW THE *POWER* THE LOSHANN WOULD ACHIEVE WHEN THEY REACHED *MATURITY,* SO THEY SENT THE MORLONTOA TO *DESTROY* THEM.
THEY WERE *RIGHT* TO FEAR THEM. AN ENTIRE PLANET OF *ADULT LOSHANN* WOULD HAVE SNUFFED THEM OUT IN A *HEARTBEAT.*
PLEASE, FEY, PLEASE JUST **LISTEN TO ME!** YOU HAVE TO *SEE* —
SHUT UP!
FWAK!


I LISTENED TO YOU FOR FAR TOO LONG!
VROOOOOSH!
AAAH!
CAREFUL, NOW. YOU COULD FALL FOREVER...
HANG ON, DOCTOR. DON'T LOSE YOUR GRIP.
NOW DO SOMETHING YOU HARDLY EVER DO...
LOOK DOWN.
THERE'S -- THERE'S SOMETHING BELOW.
THERE'S ALWAYS SOMETHING BELOW.
CAN YOU SEE WHAT IT IS?
N-NO.
YOU WILL, DOCTOR. SOON.
I ALLOWED YOU TO COME HERE SO YOU WOULD UNDERSTAND WHY WE'RE DOING THIS.
I'VE FINALLY WOKEN UP...
NOW IT'S YOUR TURN.
AAGGH!
WHAA!


DOCTOR...?
YOU WERE ONLY OUT FOR A FEW **MINUTES**. ANY JOY?
NO.
NO JOY.
WONDERLAND HQ.
WE HAD A MESSAGE FROM **HUGO WILDING** WHILE YOU WERE OUT. IT MAY BE SIGNIFICANT...
THANK YOU FOR YOUR **REPORT**, PATRICK. I HOPE YOU RECEIVE THIS REPLY QUICKLY.
I'VE BEEN DOING SOME **RESEARCH**. FEY TRUSCOTT-SADE'S ONLY SURVIVING **RELATIVE** IS HER NEPHEW, **ALEXANDER TRUSCOTT**...
OH, I KNOW HIM, HE'S **BRILLIANT!** HE WAS **HILARIOUS** ON WOULD I LIE TO YOU...
"I'VE KNOWN HIM SINCE MY **COLLEGE DAYS** AT BRIARSTOKE ACADEMY. HE WAS THE RING-LEADER OF A SMALL GROUP CALLED **THE CLOCKWISE CLUB**...
"WE WERE **THE ELITE** OF **THE ELITE**. WE'D PLAN OUR **FUTURES**, CONVINCED THEY WOULD ALL BE STELLAR IN THEIR BRILLIANCE.
"IT WAS MOSTLY AN EXCUSE TO **GET DRUNK** AND **GAD ABOUT**, OF COURSE.
"BUT AS TIME PASSED, I SAW THAT ALEXANDER HAD A **VICIOUS STREAK** LONGER THAN **THE KHYBER PASS**.
"ONE NIGHT HE ARRANGED A **PARTY**. I WALKED IN TO FIND THAT HE HAD PAID **TWO HOMELESS MEN** TO **FIGHT** EACH OTHER FOR OUR **AMUSEMENT**.
"I **FAILED** TO BE AMUSED, AND **QUIT** THE CLUB ON THE SPOT.
"ALEXANDER ENTERED THE **BUSINESS WORLD** WITH A VERY SIMPLE MOTTO: **VICTORY AT ANY COST**.
"HE **CRUSHED** HIS COMPETITORS, AND WHEN HE TURNED TO **POLITICS** HE DID MUCH THE SAME IN **WHITEHALL**. HE TAKES OVER THE **MINISTRY OF DEFENCE** IN **TWO DAYS**.
"AND IF **HE'S** TIED UP IN THIS, THEN **GOD HELP US ALL**."
10


OH. HE SEEMED REALLY **FUNNY** ON TV...
"CLOCKWISE CLUB" -- "CLOCKWISE MEN". THAT'S **NO COINCIDENCE.**
WHAT'S THAT?
SIX SIDES OF A **BOX...**
A BOX WITH A **MESSAGE...**
... WHICH HAD BETTER REACH ITS ADDRESS IN **TIME.**
LONDON.
WHY, HELLO **AGAIN,** HUGO! I WONDER, SHOULD MY **EARS** BE **BURNING?**
I'VE GOT SOME **GOOD NEWS** FOR YOU, MATEY. WE'RE HAVING ANOTHER **CLASS REUNION...**
AND **THIS** TIME I **INSIST** THAT YOU **JOIN US.**
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THE TIME TEAM

Think of the Children!

"Let's not dwell on horrid things." The Time Team tackles three of *Doctor Who*'s most controversial and complained-about episodes.

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue's Time Team: Beth Axford, Gerard Groves, Kezia Newson, Luke Cutforth and Sam Saffold

"Of course it's no longer a children's programme," argued *Doctor Who* script editor Robert Holmes in a notorious 1977 interview with the *Daily Express*. Parents would be "terribly irresponsible" to let young kids watch, he insisted. "We're not in the business to harm children. We learned our lesson years ago." He's referring to his own 1971 serial *Terror of the Autons*, which "caused screaming nightmares" with its everyday items that sprung to life and suffocated people.

But *had* the show learned its lesson, Bob? Had it *really*? Let the Time Team be the judge of that...

In a living room in South London, the Team is about to watch three of *Doctor Who*'s most controversial episodes; the ones that, just maybe, went too far...? Kez, Sam and Beth peep out from behind cushions. Luke's wearing a Drashig hand puppet for comfort. (He found it in the toy box.) If he gets scared, Gerard can hold Luke's *other* hand. Brace yourself, Team.

From Holmes' 1971 Auton adventure, to Steven Moffat's *Dark Water* (which, in 2014, became the most complained about episode since the show's 2005 revival), these three serials raised parents' eyebrows, courted tabloid outrage and caused moral guardians to cry: "Won't somebody *please* think of the children?" Now it's the Time Team's turn...

TERROR OF THE AUTONS
EPISODE TWO (1971)

"Strewth!" exclaims UNIT's Sergeant Benton. "There's gonna be some complaints about that, you know, Doctor." The Third Doctor, who's exiled to Earth and working for UNIT, has just thrown a bomb out of a window. Luckily, his lab faces the sea (**KEZ:** "UNIT HQ's on the coast? Since when?"), and the explosive plunges into the waters below. Disaster averted. No thanks to Jo Grant, the Doctor's new assistant, who set off

Right: Kezia, Sam, Beth, Luke and Gerard settle down to watch some unnerving episodes of *Doctor Who*.

the device at the end of Episode One. She'd been hypnotised by the Master – the original Master, appearing in *Doctor Who* for the very first time.

BETH: "He always uses other people to do his dirty work. It's the Master's 'thing'."

GERARD: "Except when it's the Doctor's 'thing' too. Isn't that what UNIT's for?"

The Master is trying to bring back the Nestene Consciousness. Which is *so* last season. Literally. (The ruthlessly aggressive, plastic-possessing Consciousness – and its Auton soldiers, who resemble shop-window dummies – debuted in 1970's *Spearhead from Space*.) The Master's plan involves dressing up nice (**KEZ:** "He's very suave. Very dapper." **SAM:** "He's devilish as well. You meet this guy and you *know* he's evil") and wheedling his way into a plastics factory, then persuading its owner, Rex Farrel, to manufacture a new line of products. First up, an inflatable chair. "It looks like... like a black pudding," says Farrel's head of production, Mr McDermott. So the chair eats him.

GERARD: "Discontinue that, then."

SAM: "I bet a bunch of kids didn't want to sit on chairs anymore, after seeing this."

LUKE: "But if you're showing people being suffocated by plastic, I can fully see how kids could try to copy that."

SAM: "And the grown-ups in the room [the Master and Rex] seem fine with it!"

Enter John Farrel, the factory's founder and Rex's dad. He's vowing to take over the running of the factory if his son doesn't get rid of the Master. So the Master sneaks into John's car, yanks up the heating, then presents Papa Farrel with some plastic tat: an unsightly, terracotta-coloured troll doll. Imagine Morph shapeshifting into a goat.

LUKE: "Eurgh! It looks like a Teletubby."

SAM: "It's horrible. All right, *that* I'd complain about. And why's it got fangs?"

Never mind. The Doctor's off to the circus. "Can I come?" asks Jo, who's no longer hypnotised, but still feeling bad about nearly blowing up her workmates. "Er, no, Miss Grant, I don't think so," says the Doctor. He leaves Jo behind at UNIT HQ, to be patronised by Captain Yates. "Easy, love" – there it is. "I'm not a child," she protests. "Well, you're acting like one," Yates fires back. The Time Team feels sorry for Jo. "If only I could show them," she says of her colleagues. Captain Condescension offers two words of advice: "Don't try."

LUKE: "OH, NAFF OFF! Why's everyone talking down to Jo? Especially him. At least she's *doing* stuff. They've written this strong, proactive female character, but she's getting pushed around by the sexist pigs she works with. I mean, I'd have complained about *that*."

KEZ: "Not at the time, you wouldn't have."

In Farrel Senior's car, things are hotting up. He's sweating like a UNIT officer at a seminar on workplace sexism. The heat activates the troll doll on the back seat...

LUKE: "OH GOD! NO!!! WHAT?!"

SAM: "No, NO. Oh no, I don't like it. It's the eyes! They're soulless."

BETH: "The way it's moving as well. It's actually terrifying."

Later, at Château de Farrel, the doll darts across the living room (**SAM:** "See, it *can* run!"), jumps up and sinks its fangs into Farrel Senior's neck, killing him. Farrel's wife discovers the body.

LUKE: "That was disturbing."

BETH: "If they did that doll now, I don't think they'd be allowed to make it as creepy. It'd be cute, like the Adipose."

SAM: "1971, man."

This is Sam's first-ever Third Doctor episode, Thoughts so far?

SAM: "It's interesting seeing a Doctor without the eccentricities – the decorative celery, the very fast voice, the shades and guitar. He's a stripped-down Doctor: just a smart man with presence, I like it."

KEZ: "Pertwee isn't really like any other Doctor. He's like a swaggy dad."

At the circus, the Doctor rocks up in his yellow roadster, Bessie (**SAM:** "It's Brum!" **GERARD:** "He does look pretty badass. His cool car. His cape." **SAM:** "Were capes normal in the 70s?"), and the Team lets out an almighty cheer. Not for capes, for Jo. She's disobeyed orders (**GERARD:** "YES, JO!!! I like Jo") and followed the Doctor here. The Master's TARDIS impresses the Team too. It's parked at the circus, disguised as a horsebox.

GERARD: "I like how it's still blue."

SAM: "Are they *all* blue? That's very cool."

KEZ: "It's nice because, now that we've seen a chameleon circuit working, kids can be like, 'This is *my* TARDIS,' with anything – well, anything *blue*."

While sniffing around the horsebox, the Doctor is captured by circus boss Luigi. But Jo rescues him – "I told you to stay at headquarters," he barks. "Just as well for you I didn't," she points out – and they're chased out of the circus by an angry mob.

LUKE: "Jo defying the Doctor is the reason he's alive – and that's like, basically, all of the post-2005 companions, isn't it? Okay, this 70s production team was *trying* to be progressive." →

Above: Roger Delgado (as the Master), Katy Manning (Jo Grant), Jon Pertwee (the Doctor) and Nicholas Courtney (Brigadier Lethbridge-Stewart) in a publicity shot for *Terror of the Autons* (1971).

Far left inset: A black plastic chair envelops the doomed Mr McDermott (Harry Towb) in Episode Two of *Terror of the Autons*.

Left: The troll doll comes to life in the back of Mr Farrel Senior's car.

Below: Luke (wearing the Drashig hand puppet) and Gerard wish there was more room to hide behind the sofa.

Above left: Captain Mike Yates (Richard Franklin) examines the body of a deactivated 'carnival head' Auton in Episode Four of *Terror of the Autons.*

Above right: Shockeye (John Stratton) prepares to butcher the unconscious Peri (Nicola Bryant) in Part Three of *The Two Doctors* (1985).

Below right: The Sixth Doctor (Colin Baker) and Jamie (Frazer Hines) attempt to rescue the Second Doctor (Patrick Troughton).

→ **KEZ:** "Yeah, and Jo's more fun than any of the companions that preceded her. She's incredibly loyal to the Doctor, they develop such a nice relationship. They properly love each other."

For now, the Doctor and Jo escape in a police car. But something's amiss. The Doctor reaches forward and peels off the driver's face, revealing... an Auton!

LUKE: "OH! JEEZ. So creepy."

BETH: "Don't you think 70s Autons are scarier than, like, 2005 Autons?"

GERARD: "Things from the past just *are* scarier."

BETH: "Oh my God, they are! Why?"

GERARD: "We're in a polished world now, so when we see old, handmade, raggedy stuff, it's like, 'AARGH!'"

Above: Beth enjoys the 1980-85 version of the *Doctor Who* theme, which was arranged by Peter Howell.

THE TWO DOCTORS
PART THREE (1985)

LUKE: "Cool intro! This is *so* good. It's really pretty."

BETH: "I love this version of the theme."

So the neon-and-starfield, mid-80s title sequence is a hit. Then what could possibly go wrong? The episode begins. We're in the Spanish countryside. It's 1985-ish. "Pretty, pretty," slavers Shockeye, an Androgum (a barbaric alien butcher/foodie), who's standing over Peri, the Sixth Doctor's companion. "Steady, my little beauty, Come to Shockeye."

BETH: "Ugh, What the heck?"

GERARD: "I'm not a fan."

LUKE: "Oh God, this is... awful. The camera's deliberately looking down her top."

BETH: "It's all from, like, the male gaze. He doesn't even look like an alien, except for the orange eyebrows, It's just an old man leering over a young girl. I'm really grossed out."

"What a fine, fleshy beast," drools Shockeye, before striking Peri unconscious, swinging her over his shoulder and carrying her back to the hacienda on the hill. Here, in the cellar, the Sixth Doctor and Jamie – companion to the Second Doctor, who's a little tied up right now – are being threatened by a couple of Sontarans: Varl and Stike. Jamie stabs Stike in the knee (**SAM:** "Ouch! It's weird seeing someone get knifed in *Doctor Who*"), and he and Sixie escape upstairs, where they find the Second Doctor tied to a wheelchair.

KEZ: "Troughton! Bless him. Oh, I want to give him a hug."

SAM: "I want his trousers."

GERARD: "Time differentials are a bit off, though. He looks older than he did in *The War Games* [1969]."

BETH: "So does Jamie. Ssh."

No time to free Troughton. Two Androgums have got to him first: Dastari and Chessene. They're plotting to turn him into a Time Lord/Androgum hybrid. Meanwhile, in the kitchen, Shockeye's sharpening knives and Peri's laid out on the table. As he goes to slit her throat –

BETH: "No! I cannot deal with this."

SAM: "This is tonally askew, isn't it?"

LUKE: "It's just weird. I've never seen anything like this on the BBC. Even in old stuff."

Shockeye is interrupted by Chessene ordering him down to the cellar, to Dastari's makeshift operating theatre. As Sixie and Jamie rescue Peri, Dastari takes genetic material from Shockeye. When the Second Doctor wakes up (**KEZ:** "He's got the ginger eyebrows!"), he's 50 per cent Androgum, and he and Shockeye are hungry, so they head into Seville to sample the local cuisine.

GERARD: "Why is *this* the story? They're filming in Spain, they have Patrick Troughton back –"

KEZ: "– and they're just using him to, like, go to dinner."

SAM: "There's just no peril to this at all. Is the universe at stake? 'No, but we're going to put funny eyebrows on him, and a top hat. It's going to be great. '"

GERARD: "There are no steaks."

EVERYONE: "AYYYYY!"

KEZ: "And it seems a bit random that the Sontarans are in it."

GERARD: "They're a bit tacked on."

Chessene agrees. She kills Varl with coronic acid, Stike escapes with a flesh wound. “TREACHEROUS HAG,” he cries.

LUKE: “OH, WHAT THE –? His face is melting off.”

BETH: “He’s the crispy Sontaran.”

GERARD: “He looks like an Easter egg left out in the sun. That’s hilarious.”

SAM: “I don’t like it. It’s unpleasant.”

GERARD: “Nah, this ain’t too bad, I’m all for it. More face-melting monsters!”

LUKE: “It’s no worse than seeing a Slitheen explode over Jackie and Mickey.”

GERARD: “Or Jabe the tree burning to death. Or Lady Cassandra’s eyes popping out.”

Next up: more murders. En route to Seville, Shockeye, abetted by the Second Doctor, clubs a truck driver to death. Later, in a Sevillian restaurant, the pair run up a bill they can’t pay, so Shockeye knifes the owner, Oscar.

GERARD: “Did he just stab him in the stomach? What *is* this?!”

BETH: “This has to be a joke? Is this, like, a parody of *Doctor Who*?”

LUKE: “When Jamie stabbed the Sontaran, at least he [Jamie] was defending himself, but this is just attack, attack, attack. It’s grim.”

KEZ: “It’s like a farce that forgot to be funny.”

BETH: “The only things I’m getting from this episode are murder, murder, Peri’s chest, murder, more murder.”

GERARD: “Patrick Troughton and Colin Baker are brilliant –”

SAM: “Nothing but respect for our Doctors.”

BETH: “– but they’re squandered. This isn’t *Doctor Who*.”

Oscar quotes *Hamlet* as he slips away, and Chessene marches the Doctors and co back to the hacienda. By the time Sixie gets slashed by Shockeye and bleeds over the front steps, the Team is feeling the heat. As Chessene falls to her knees, smears her hand in the blood and starts licking it up (**SAM:** “Surely not?!” **BETH:** “Oh no, please don’t, OH NO, NO, NO!”), everyone’s had enough. When the Sixth Doctor kills Shockeye with some cyanide-soaked cotton wool (**GERARD:** “No, no, no, no, no...” **BETH:** “I don’t think I’ve ever wanted a *Doctor Who* episode to end more”) and quips, “Your just deserts,” the decision’s unanimous: switch it off.

LUKE: “Wow.”

SAM: “Your just deserts? That’s a Bond quip. But Bond’s licensed to kill. The Doctor doesn’t kill people and relish it.”

For a while, no one says anything. This episode’s left a nasty taste in the mouth. Luke’s Drashig puppet weeps for the end of innocence.

SAM: “The 80s were really weird.”

GERARD: “That was the worst *Doctor Who* I’ve ever seen. It doesn’t feel like the same guy [Robert Holmes] who wrote the Auton one.”

LUKE: “Yeah, the Pertwee episode was really enjoyable. It was intense, but it was fun. It had drive.”

GERARD: “It was shaky in places – the effects were awful – but it was full of charm, whereas *this*...”

BETH: “I genuinely felt a bit sad watching this. It was horrible. I would never, ever show it to a child.”

The Time Team needs a palate cleanser...

DARK WATER (2014)

Clara Oswald’s boyfriend, Danny Pink, has been hit by a car. He’s lying dead in the road.

LUKE: “No gratuitous shot of the body. No bleeding all over the tarmac.”

GERARD: “The mid-80s show would have thrown him around like a rag doll.”

SAM: “Or had him quote Shakespeare as he died.”

LUKE: “It’s more powerful *not* being shown. This is so much better.”

BETH: “I remember when this episode went out. I sobbed so hard.”

Clara tries to use seven TARDIS keys and an alien volcano to blackmail the Twelfth Doctor (**BETH:** “Oh God, this makes me really miss Capaldi”) into going back and saving Danny. He refuses.

KEZ: “Is the Doctor seeing how far Clara can be pushed? That’s not cool.”

SAM: “Yeah, all I learned from that scene is, the Doctor’s really, really cool and he can get out of anything. It’s more about him than her. Jenna Coleman is brilliant, though. Wonderful actor.”

BETH: “Yes! Whenever she cries, I cry.”

SAM: “She has massive eyes. They’re, like, half of her face. And she knows how to use them. Especially on the Twelfth Doctor.”

BETH: “I love them as a pairing.”

SAM: “The eyes?!”

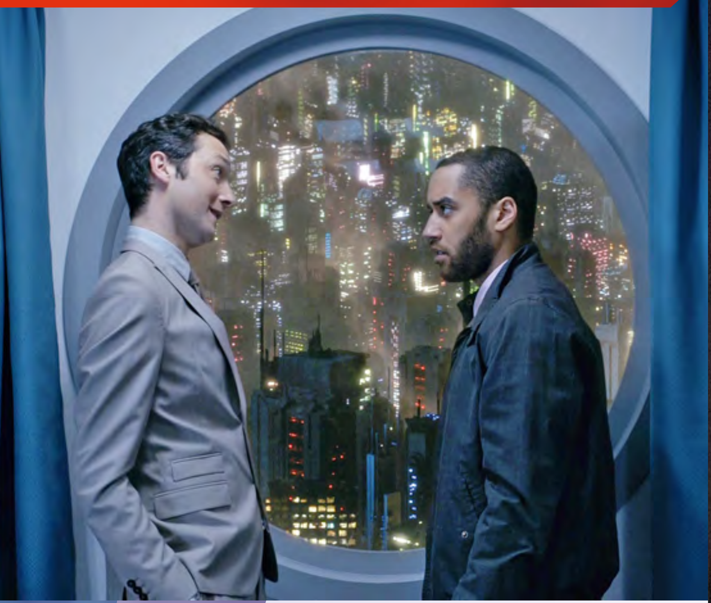
Top left: The Second Doctor becomes part Androgum, and wakes up with a ferocious appetite.

Above centre: Sontaran Group Marshal Stike (Clinton Greyn) succumbs to coronic acid and a malfunctioning time module.

Left inset: Chessene (Jacqueline Pearce) gives in to her Androgum cravings and tastes the Doctor’s blood.

Above right: A desperate Clara Oswald (Jenna Coleman) tries to force the Doctor (Peter Capaldi) into changing time, to prevent the death of Danny in *Dark Water* (2014).

Below: The team fails to be scared by the Drashig puppet.



Above left: Seb (Chris Addison) explains the afterlife to Danny (Samuel Anderson) in *Dark Water*.

Above right: Clara and the Doctor make a horrifying discovery when they explore the 3W Institute.

Right inset: Missy (Michelle Gomez) snogs the Doctor.

Below: Kezia thinks some of the concepts in *Dark Water* are "too dark for kids".

→ Despite her betrayal, the Doctor forgives Clara and promises to help her find Danny in the afterlife.

GERARD: "The fact that the Doctor is entertaining the idea of getting someone back from the dead is *nuts*. Why didn't he do this for Adric?"

LUKE: "He hated Adric."

Cut to: Danny waking up in the Nethersphere – or 'Heaven', if Heaven were a VR housed within a data slice of the Gallifreyan Matrix. He's greeted by Seb, a besuited AI interface.

GERARD: "So can we assume that every person who's died in *Doctor Who* has gone to *this* place? That feels like far too big a thing to introduce 51 years in."

LUKE: "The guy who was swallowed by the Master's chair – he's here somewhere."

BETH: "And Oscar! Oscar the restaurant owner's in the Nethersphere!"

SAM: "You think he finally got to perform his definitive *Hamlet*?"

The Doctor plugs Clara into the TARDIS' telepathic interface – some orange gloop on the console (**SAM:** "The TARDIS can be many things, but it shouldn't be sticky") – and it takes them to the 3W Institute, where 'afterlife means aftercare' and skeletons sit in tanks full of X-ray water. Meet 'MISI', a Mobile Intelligence Systems Interface (**GERARD:** "She's fabulous! Michelle Gomez is fantastic." **KEZ:** "She's stolen the episode already") which snogs the Doctor.

BETH: "I don't like this bit. If it were the other way round – a man forcing himself on a woman – everybody would be so angry."

GERARD: "Pertwee's Doctor would have been livid if the Delgado Master had tried to kiss *him*."

At 3W, the revelations come thick and fast. Turns out, when you die you remain conscious; you're fully aware of everything that's happening to you. The dead can be heard to cry: "Don't cremate me!"

GERARD: "Gee, that's so dark."

KEZ: "Too dark for kids."

SAM: "It actually really disturbed my older brother, and he was in his 20s. 'Don't cremate me!' Everyone can imagine that being the voice of a loved one."

BETH: "Imagine someone watching this who's just lost a relative."

LUKE: "That's not TV's fault. TV cannot constantly be going, 'What if someone somewhere...?'"

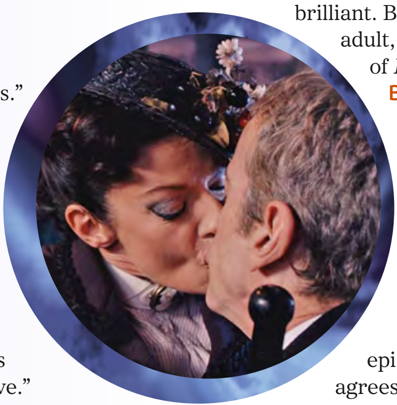
BETH: "But the first funeral I ever went to was a cremation. I was eight. Imagine if I'd watched this back then."

LUKE: "Sure. Okay. This is by far the most terrifying thing in any of these episodes. It's genuinely disturbing. But... I think it's really, really good, ha. In a horrible way."

SAM: "But it's not a *Doctor Who* idea."

LUKE: "Yeah, that's annoying, because it's a *fantastic* concept."

So's the tanked-up skeletons turning out to be Cybermen (**LUKE:** "On a lighter note, the Cybermen have *really* good cheekbones"), and the 3W being hidden inside St Paul's Cathedral (it's dimensionally transcendental, you see), and 'MISI', in fact, being Missy – a Time Lord. "Short for Mistress," she tells the Doctor, "Well, I couldn't very well keep calling myself *the Master* now, could I?"



BETH: "She should've said 'the Abzorbaloff', just to mess with him."

KEZ: "Honestly, that episode was brilliant. But it felt like a more adult, Netflix version of *Doctor Who*."

BETH: "YES! It's 100 per cent *Black Mirror*."

SAM: "But *Black Mirror* is a horror show. And not for children. *Doctor Who* has to balance the horror with fun."

Of today's three episodes, the Time Team agrees: the 1971 one best achieved that balance.

KEZ: "Yeah, it was, like, hiding-behind-the-sofa *Doctor Who*. 'I'm scared. It's creepy. But I'll laugh about it later.'"

SAM: "The effects were so bad, though."

LUKE: "So? What's scary about that doll had nothing to do with the bad effects."

SAM: "That's true. It's the concept."

LUKE: "And the way it moved. Bad effects don't matter. Bad judgement does. Be scary, not traumatising. Isn't that the best *Doctor Who*?" **DWM**

Next issue:
Ant, Christel, Miles, Sam and Zainab broach 'pseudo-historicals'.

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DOORWAY TO HELL

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Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Empress of Mars

NASA discovers a message on the surface of Mars: "GOD SAVE THE QUEEN". The Doctor, Bill and Nardole head to Mars in 1881 to investigate and find Victorian soldiers at war with the native Ice Warriors...

Feature by **ALAN BARNES**

Begging forgiveness, but *The Fact of Fiction* has been watching loads of *Star Trek* lately: the 1960s series, *The Next Generation*, *Deep Space Nine*, *Voyager*, *Enterprise*, *Discovery*... the lot. So that's why it suddenly dawned, partway through writing this feature: the Ice Warriors – they're *Doctor Who*'s Klingons, aren't they?

Both first appeared on television within months of each other, in 1967; both are proud warrior species with bloody martial traditions; both later became sometimes challenging members of an interplanetary Federation. Towards the end of *Empress of Mars*, the Ice Queen Iraxxa even refers to "the way of the warrior" – a phrase often used by Klingons, too (indeed, there's a *DS9* episode titled exactly that).

In one respect, however, *Empress of Mars* was long overdue. Whereas Trekkers got to see scenes set on the Klingon homeworld Qo'noS as far back as 1990, we had to wait 50 years to see the Ice Warriors in action on Mars itself. Spin-offs had long before sought to correct the oversight: the *New Adventures* novel *GodEngine* (1996) and the Big Finish audio *Red Dawn* (2000), among others. In the latter, Earthly astronauts broke into an Ice Warrior tomb...

No one's yet published a dictionary of the Martian language, though – unlike with the Klingon tongue. But as with *Empress*' Martian setting, it's probably just a matter of time...

FIRST BROADCAST: 10 June 2017

NASA mission controllers Knibbs and Coolidge are receiving a transmission from mobile Mars probe Valkyrie when they find themselves in the company of three mysterious strangers...

00m 00s We open with a shot of NASA's huge Vehicle Assembly Building at the Kennedy Space Center in Brevard County, Florida – the largest single-storey building in the world, supposedly. But Kennedy is NASA's principal construction and launch facility – so what's *Valkyrie* mission control doing here? Mission control for the ongoing Mars *Curiosity* rover, for example, is situated at the Jet Propulsion Laboratory in La Cañada Flintridge, California.

00m 54s Neil Armstrong was "not quite" the first man on the Moon, the Doctor (Peter Capaldi) tells his companion Bill Potts (Pearl Mackie). Contrary to Armstrong's famous assertion of 21 July 1969, the first giant leap for mankind may well have been taken by Dr Martha Jones (Freema Agyeman), who visited the Sea of Tranquility alongside the Tenth Doctor (David Tennant) on the very same day: "Oh, the Moon landing's brilliant," she claimed in *Blink* (2007). "We went four times..."

01m 04s The Doctor's associate Nardole (Matt Lucas) confirms to Coolidge (Lesley Ewen) and Knibbs (Ian Hughes) that Bill is the only human among the three new arrivals: "It's a bit embarrassing, really." In the shooting script dated 19 January 2017, Nardole continued, explaining how

Left: Iraxxa (Adele Lynch), the Ice Warrior Queen.

Opposite page top: Nardole (Matt Lucas) and the Doctor (Peter Capaldi) arrive on Mars.

PETER CAPALDI
PEARL MACKIE
AND MATT LUCAS
DOCTOR WHO
BBC
EMPRESS OF MARS
BY MARK GATISS

"it's like kids. Or dogs. You have to leave them with someone – or take them with you... And we couldn't get a sitter so..."

01m 26s It appears that at one stage, the message beneath the Martian ice cap that *Valkyrie* is about to expose wasn't spelled out in rocks, but by some other means – since the on-screen image began to show "bold lines, like strokes of charcoal..." Coolidge wasn't surprised, saying: "We've seen dark streaks like this before. Mainly in the desert regions..."

The pre-titles might have been very different. Very early in the story's development, writer Mark Gatiss considered reuniting the Doctor with Winston Churchill – introduced as a character in the *Doctor Who* mythos in *The Beast Below*, which led into Gatiss' *Victory of the Daleks* (both 2010) – after actor Ian McNeice had sent him a text asking if there was any way he could return to the series. Gatiss later told *radiotimes.com* how he and executive producer Steven Moffat spent a lunch trying to work out how World War Two-era Churchill might be found deep in the bowels of Mars. It wasn't to be: "I said, 'It's a great pre-titles, but what does it mean?' ... It's 1881!"

A message spelled out in Martian rocks reads "GOD SAVE THE QUEEN" – so the Doctor sets the TARDIS for Mars, around the time the message was created: 1881.

02m 53s Humans weren't on Mars in Victorian times, confirms the space-suited Doctor – which, as scripted, prompted Bill to accuse him of "doing that thing again... Going frowny and Scottish... Like it's the end of the world." Sometimes it *is* the end of the world, he replied...

03m 02s Passages around and about the TARDIS' Martian landing site were found at Bristol's Redcliffe Caves – a series of tunnels excavated between the 17th and 19th centuries to provide sandstone for use in glass and pottery production (visit *redcliffecaves.org.uk*). Besides *Doctor Who* and *Class*, the so-called 'Caves' have featured in many other film and TV shows, including instalments of sci-fi/fantasy series *Robin of Sherwood* (*The Sheriff of Nottingham*, 1986), *Being Human* (the third episode of the second series, informally titled *Long Live the King*, 2010; then *Eve of the War*, 2012), three episodes of *Atlantis* (2013) and the BBC spook serial *The Living and the Dead* (2016).

Stage directions described how 'Mist billows all around' – mist that the Doctor later suggested might be "a bi-product [sic] of the oxygenation process". (This element was dropped.)

Bill wonders if "someone's been messing around with time! Like in *The Terminator*?" The Doctor doesn't seem to know of the 1984 movie that made Arnold Schwarzenegger famous – which is something of a surprise, since in *Bad Wolf* (2005) the android Trine-E (voiced by Trinny Woodall) made a passing mention of a future 'President Schwarzenegger' to Captain Jack (John Barrowman).

03m 24s A significant cut for time followed the Doctor's speculation about a rogue graffiti artist. "Right then. Life on Mars... what have we got?" wondered Nardole, checking a small electronic tablet (which he can be seen consulting on screen at **03m 37s**, just after the Doctor and Bill move off towards the campfire)."Ooh! Lots of Bowie on shuffle," he observed – a reference to the late David's 1971 ballad *Life on Mars?* "Loads of different life up here, wasn't there?" he noted. "Mars has always been very busy," said the Doctor – listing previous Mars denizens the Osirans (whose legacy was explored in *Pyramids of Mars*, 1975), the Flood (from *The Waters of Mars*, 2009), and "various Ambassadors"

(a reference to the alien astronauts in *The Ambassadors of Death*, 1970). He went on to tell Bill how Mars' "indigenous population" had been plunged into the "worst kind" of war – a civil war...

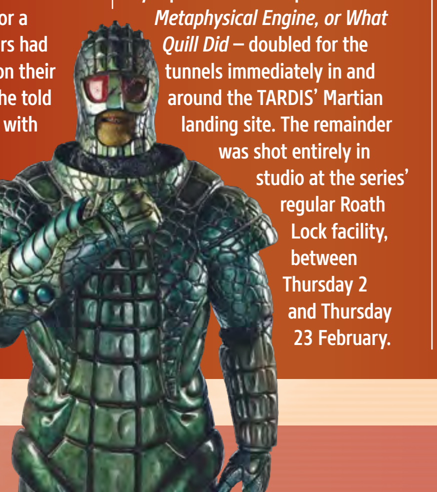
"Right then. Life on Mars... what have we got?" NARDOLE

03m 50s Finding a still-smouldering campfire, Bill reasons that oxygen must be present. She makes to remove her space helmet but the Doctor urges caution. Not unreasonably, since going without a space helmet had cost him his sight in *Oxygen* (2015), a few episodes before. Nardole has already removed his helmet, however. As written, the Doctor's appalled, →

Essential Info

» *Empress of Mars* came about after Mark Gatiss abandoned his plan to write a sequel to *Sleep No More* (2015; see *The Fact of Fiction*, DWM 524) – and returned to the Ice Warriors, whom he'd revived in *Cold War* (2013). At one stage he envisaged a third story set on the world of Peladon, where the Third Doctor (Jon Pertwee) had twice encountered the Warriors. Instead, he chose Mars for a setting, since the Warriors had never before been seen on their homeworld. Essentially, he told DWM, "It's the film *Zulu* with Ice Warriors..."

» Following *The Lie of the Land* (2017) into production, *Empress of Mars* was also directed by Wayne Yip – previously responsible for two episodes of *Doctor Who* spin-off *Class* (2016). Recording began on Friday 27 January 2017, when the council chamber of County Hall in Cardiff was dressed as NASA Mission Control. The following Tuesday and Wednesday, the Redcliffe Caves at Phoenix Wharf in Bristol – used by Yip for the *Class* episode *The Metaphysical Engine, or What Quill Did* – doubled for the tunnels immediately in and around the TARDIS' Martian landing site. The remainder was shot entirely in studio at the series' regular Roath Lock facility, between Thursday 2 and Thursday 23 February.



» In the 2017 Season Survey, DWM readers rated *Empress of Mars* their third favourite story of the year, with an average score of 7.57 out of 10. Were one to add Season Survey scores for the whole of the Twelfth Doctor's era (except the as-yet-unsurveyed *Twice Upon a Time*) to DWM's 'First 50 Years' poll of 2014, *Empress of Mars* would be placed 88th (out of 275) – just below *The Stones of Blood* (1978), and just above *Enlightenment* (1983).

Above inset: Writer Mark Gatiss.
Above right: Director Wayne Yip on set at Roath Lock Studios.
Left: Friday the Ice Warrior (Richard Ashton).

→ "Could've been basic *death!*" caused Nardole to wag a reproachful finger, saying, "Ah-ah! Doomy!" – a callback to that earlier "frowny and Scottish" dialogue.

04m 18s Bill makes another movie reference, comparing their surroundings to "the underground tunnels in *The Thing*" – meaning the few areas dug out from the snow under the Outpost 31 base in that notorious Antarctic-set shocker of 1982. (As scripted, Bill jumped the gun rather, wondering if "someone found an alien spaceship crashed on Earth? Like in 'The Thing'.") Spoilers: it's not strictly accurate to say that "everybody dies" in either *The Thing* or its 2011 prequel of the same name, either…

04m 45s With Bill having fallen down a hole, the Doctor sends Nardole back to the TARDIS for "ropes, lifting gear, anything…" As written, Nardole told the Doctor: "You go. You know where everything is… I'll just waste time looking through your sock drawer again –" (?)

The TARDIS dematerialises of her own accord, carrying Nardole away.

05m 19s Bill has landed close by a wagon – but stage directions had it that she'd instead dropped into an area "full of huge, sharp crystals, like something from 'Journey to the Centre of the Earth'" – after the 1959 movie (properly titled "*Center of…*") based on Jules Verne's novel of 1864, in which Victorian adventurers discover vast crystal formations studding their subterranean route. To **DWM**, writer Mark Gatiss confessed: "The films *At the Earth's Core* [1976; starring big screen 'Dr Who' Peter Cushing] and *Journey to the Center of the Earth* are my favourite things, really."

"They're among the most noble and most feared races in the universe." THE DOCTOR

06m 30s Meanwhile, a heavily armoured Ice Warrior (Richard Ashton) is stomping towards the Doctor… who extends his arm and cries, "Halt!" In the reverse shot, though, the Doctor's arm is instead raised at the elbow.

07m 11s The Doctor claims to know the Warrior's people of old: "I was once an Honorary Guardian of the Tythonian Hive [sic; as scripted]." He'd mentioned the "Ice Warrior hives" of Mars to then-companion Clara (Jenna Coleman) in *Robot of Sherwood* (2014), also scripted by Gatiss. Presuming that "Tythonian" doesn't refer to an outpost on the home planet of Tythonian ambassador Erato, from *The Creature from the Pit* (1979) – could this be a mis-speak connected to the so-called "Typhonian Beast", aka contemporaneous Mars tomb-dweller Sutekh, from *Pyramids of Mars*? More feasibly, it might refer to *Tithonius Lacus* ("Lake Tithon") – the Greek mythological name given by the Italian astronomer Giovanni Schiaparelli (1835-1910) to a geographical feature at Mars latitude -4.94˚ N and longitude 275.0˚ E…

07m 34s The one-eyed Warrior, dubbed "Friday", has fallen in with a British Army troop led by Colonel Godsacre (Anthony Calf) – whose surname Gatiss took from a Dorset tombstone.

Anthony Calf's first television credit was as 17th-century squire's son Charles in the first episode of *The Visitation* (1982). *Empress of Mars* didn't mark his first meeting with the Ice Warriors, though; as Lord Barset in the Big Finish Productions audio drama *Frozen Time* (2007) he'd discovered a Martian penal colony deep beneath the Antarctic ice.

08m 00s Transported back to Earth, Nardole approaches the Doctor's secret vault to ask assistance of its imprisoned occupant – Missy (Michelle Gomez). Originally, this scene was placed much later in the narrative and Nardole had "a big coil of rope looped round him" (for fear of being dragged inside by Missy, perhaps?).

The TARDIS is "acting up", Nardole tells Missy – which is the only explanation given for its otherwise inexplicable dematerialisation from Mars.

As scripted, we then cut to a shot of the North Pole of Mars: "Snow falls on the crashed remains of an Ice Warrior ship."

The British have established a base camp underground – where the Doctor has been reunited with Bill, who was found by a Captain Catchlove.

09m 28s While stationed in South Africa, Godsacre came across an alien vessel in the veldt – and found their Ice Warrior servant aboard, in a coma. Catchlove (Ferdinand Kingsley) explains that they named him after Man Friday, the rescued Native American

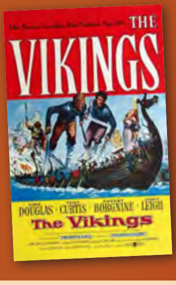
Left: Friday has an ulterior motive…

Opposite page top: British soldiers operate the Martian 'Gargantua'.

GREAT DANES

The Doctor's description of how the Ice Warriors "could slaughter whole civilisations, yet weep at the crushing of a flower" makes Bill (circa **12m 57s**) think of the Vikings – or rather, Kirk Douglas and Tony Curtis as rival half-brothers Einar and Eric in the 1958 United Artists swashbuckler *The Vikings*. Its "amazing" theme tune was composed by the Italian Mario Nascimbene; and the Viking who got his eye gouged out in the "brilliant bit" mentioned so tactlessly by Bill was Einar, attacked by Eric's hunting hawk. (Note, though, that Bill indicates that Einar's left eye was lost; in fact, it was his right.)

Bill isn't the first of the Doctor's companions to make a connection between the Ice Warriors and those notorious Norsemen: in *The Ice Warriors* (1967), Jamie (Frazer Hines) noted how the deep-frozen Varga's helmet made him look "like a Viking warrior".



Left: A poster for the 1958 film *The Vikings*.

Above: The Doctor (Patrick Troughton), Miss Garrett (Wendy Gifford), Victoria (Deborah Watling) and Jamie (Frazer Hines) examine a frozen figure in the first episode of *The Ice Warriors*.

PETER CAPALDI
PEARL MACKIE
AND MATT LUCAS
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BBC
EMPRESS OF MARS
BY MARK GATISS

who became a loyal companion to the island castaway Robinson Crusoe in Daniel Defoe's novel of that name (1719). As written, Catchlove added: "Seemed like a wheeze. At the time."

Gatiss borrowed the Captain's name from Edward Napoleon Buonaparte Catchlove (1842-1920) – an Australian police officer and (literal) gold-digger mentioned in Stephanie Williams' *Running the Show: The Extraordinary Stories of the Men Who Governed the British Empire* (Penguin, 2012). A full biography of the real-life Catchlove can be found at: *tinyurl.com/RealCatchlove*

09m 34s "So, according to this..." begins Catchlove, studying the Doctor's psychic paper; paper which, following the briefest of cutaways, is suddenly in Godsacre's clutches. The discontinuity is down to a dialogue cut. Originally, Catchlove went on, "... you two were out in South Africa same as us, Doctor?" To which the Doctor replied: "Strictly as impartial observers, you understand." Whereupon Catchlove continued with his on-screen line: "You've been on board Friday's ship the whole time?"

The camp is rocked by a blast caused by the Gargantua – a laser drill cannibalised from Friday's spaceship's artillery, to excavate the gemstones that can be found on Mars... or so Friday has told the Brits.

11m 02s The English soldiers have come to claim Mars in the name of Queen Victoria, realises the Doctor. Hence this cutaway to the portrait of Her Maj placed at base camp – exactly as *Doctor Who* viewers saw her last, as played by Pauline Collins in *Tooth and Claw* (2006).

Five years earlier, in 1876, Alexandrina Victoria, Queen of the United Kingdom of Great Britain and Ireland, had formally adopted the title 'Empress of India'. So the Empress of the title, she 'of' Mars, isn't necessarily the Ice Warrior queen Iraxxa...

12m 17s Friday slept for longer than anticipated; he's now the last of his kind, Godsacre tells the Doctor. The subsequent scene, set in the kitchen tent, ran significantly longer – beginning with the Doctor and Bill helping Friday with the washing up. Friday claimed he was happy to let the Brits mine Mars' riches... then exited. Bill asked the Doctor if Friday couldn't be given the benefit of the doubt – but the Doctor denied he was taking a side. The above can be viewed as a deleted scene on the *Complete Series 10* DVD/Blu-ray set – but cuts were made to the later part of the scene, too. Shortly after the Doctor described how an Ice Warrior is "at one" with its bio-mechanical carapace, Bill reminded the Doctor how he'd said Friday was "nice... A nice warrior." The Doctor corrected her –"*Ice!* An Ice Warrior!" – then realised she was "winding him up".

"It's a cool name," continued Bill... which was "why it stuck", claimed the Doctor: "They're among the most noble and most feared races in the universe. Proud, fiercely intelligent and militarily aggressive. Yet also cultured, delicate, graceful." This led into the Doctor's on-screen description of how the Warriors "could slaughter whole civilisations, yet weep at the crushing of a flower..."

13m 42s Back in the mine area, Sergeant-Major Peach watches over the Gargantua's operation... in a scene intended to be placed immediately after the Doctor was told that Friday was the last of his kind (ie, at **12m 17s**).

Glenn Speers, playing Peach, had previously joined director Wayne Yip's company for the fourth episode of the third series of the super-powered E4 series *Misfits* (broadcast 20 November 2011), as a Captain Smith.

14m 09s Vincey (Bayo Gbadamosi) alerts Jackdaw (Ian Beattie) to a golden light streaming from an opening uncovered by the Gargantua by placing his right hand on Jackdaw's left shoulder. In the reverse shot, Vincey's hand is missing from Jackdaw's shoulder... but it's back again in the subsequent shot!

Mark Gatiss and Ian Beattie had previously been in *Game of Thrones* together: Gatiss as the banker Tycho Nestoris; Beattie as the cowardly knight Meryn Trant.

The Gargantua has uncovered the tomb of an Ice Queen... who lies, unmoving, on a jewelled bier.

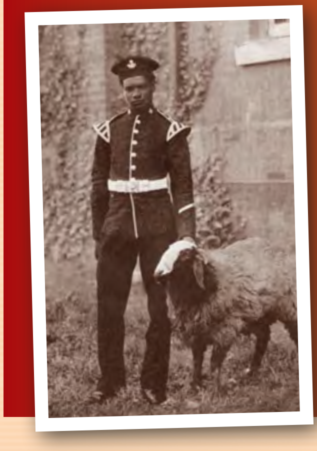
15m 11s "I have a bad feeling about this," says the Doctor... but why movie buff Bill doesn't pick up on this notoriously recurring phrase from *Star Wars* (1977) and its prequels/sequels is anyone's guess. As scripted, Bill wondered if the Doctor was being doomy again – but there might be lots to be doomy about, he insisted.

15m 37s "This could be the entrance to an Ice Warrior hive," continues the Doctor. Originally, Godsacre took him to one side, asking what he meant by "hive". "A complex of interconnecting stasis cells providing cryogenic life-support pre-determined according to the environmental conditions prevailing at the time of hibernation," came →

HER MAJESTY'S GAIN

Writer Mark Gatiss was reportedly surprised when "brilliant young black actor" Bayo Gbadamosi was cast as trooper Vincey, since he believed that "there weren't any black soldiers in Victoria's army". Gatiss proved himself wrong with further research – and so he rewrote the script bearing in mind the biography of 'Jimmy' Durham (circa 1885-1910), a Sudanese boy brought up by soldiers of the 2nd Battalion Durham Light Infantry after they'd attacked the Nile boat he was aboard, and who was eventually made a 'listed officer' by royal dispensation: see *tinyurl.com/RealVincey*

Alas, most of this added material ended up being cut from the already overlong episode. In the shooting script, for example, Jackdaw told Vincey he wouldn't be getting any hot broth, like Sergeant-Major Peach, since "you had your dose of good fortune, son, when you was a nipper and the dear old Sergeant-Major here plucked you off the battlefield... The Sudan's loss is Her Majesty's gain." But the fact that Vincey is engaged to an English girl, Alice, mirrors how Jimmy married Jane Green of Bishop Auckland, whose brother was a quartermaster sergeant in the Infantry.



Far left: The inspiration for Vincey was 'Jimmy' Durham, seen here at Aldershot in 1904.

Left: Bayo Gbadamosi as Vincey.

→ the reply. “These cells can then re-activate under specific circumstances, revivifying the life-forms within.” Godsacre, not surprisingly, had no idea what he was on about. “Have you ever seen *The Mummy*?” asked Bill – but whether she meant the Universal Pictures films of 1932, 1999 or 2017 (released in the UK the day before *Empress of Mars* was broadcast), or the Hammer Film Productions version of 1959, isn’t clear.

19m 27s Having drugged the Sergeant-Major, Jackdaw has stolen inside the tomb to claim an extra share of the treasure. The chorus that Jackdaw sings to himself while trying to prise gemstones from the side of the Ice Queen’s bier – “It’s the same the whole world over/It’s the poor what gets the blame/It’s the rich what gets the pleasure/Ain’t it all a bleedin’ shame?” – is from *She Was Poor But She Was Honest*, a late 19th-century street ballad turned music hall ditty recorded (albeit with “bloomin’” in place of “bleedin’”) by Billy Bennett (1887-1942) in the early 1930s.

This should have been the second time we’d heard Jackdaw’s song. As scripted, he sang the same while lugging rubble, moments after the Gargantua’s introduction – earning him a reprimand from Peach: “*Shut your noise, Jackdaw!*”

20m 30s A scaly hand has gripped Jackdaw’s neck... and when Vincey comes to check on his comrade, he meets only the revived Queen (Adele Lynch). Who stomps her way so noisily out of the shadows, one wonders how Vincey didn’t hear her tramping off her bier, when he was standing guard just outside...

20m 55s The un-named soldier who fires a shot at the Queen finds himself the target of her sonic weapon. Stage directions described how: “He bends horribly out of shape, bones cracking as he folds like a piece of origami and is flung across the cavern.” It’s an attempt to update the 1960s ‘sonic gun’ effect, famously achieved by pointing the camera at a reflection of the Warriors’ victim in a sheet of Mirrorlon material – which was suddenly bent to show distortion, as in a fairground mirror. But the victim’s corpse always remained intact... unlike here.

21m 35s Friday has come to address his Empress – Iraxxa. By her Sentinel’s calculations, Iraxxa and her Warriors have slept for 5,000 years... just as Grand Marshal Skaldak had in *Cold War* (2013). But Friday must, surely, be counting in Martian years, rather than Earth ones? There’s a significant difference: one Mars year is equivalent to 687 Earth days, so 5,000 Mars years equals approximately 9,410 Earth years... meaning Friday’s ship must have landed in Africa circa 7529 BC, according to the Earthly calendar.

Originally, the two Warriors turned to see “woozy Peach staring at them from the entrance-way” – who took a whistle from his tunic and blasted on it. “It seems we are about to have company,” said Iraxxa. Yes, Vincey had already raised the alarm – but on screen, the Sergeant-Major seems to have spontaneously snapped out of his stupor between scenes!

21m 50s All come running into the tomb. In the script, Peach pointed out what had become of Jackdaw to Godsacre: “There’s another one over there, sah... All squashed up like a Viennese squeeze-box!”

22m 55s The Doctor tells Iraxxa that the Mars she knew is dead: “The atmosphere has all but evaporated. The surface is lifeless...” Friday claimed that Iraxxa had slept for 5,000 years (ie, 9,410 Earth years) – but latterday Earth scientists now believe that Mars lost its thicker atmosphere with the loss of its magnetosphere some *four billion* years ago. Plainly, the Doctor knows better; perhaps the destruction of the atmosphere had something to do with that mysterious civil war...?

25m 18s Iraxxa has responded to the Doctor’s plea for mercy by promising to kill the humans quickly – and another sonic death causes Peach to order, “Retreat! Retreat!” As scripted, it was the Captain who gave this command: “Suddenly, a bugle blares out. Catchlove has sounded it!”

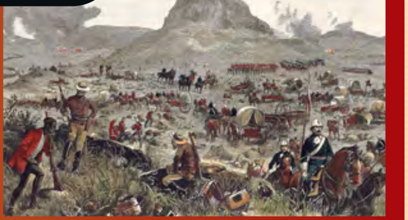
In the mine area Catchlove disregards Godsacre’s order not to use the Gargantua as a weapon against the Warriors. But Bill jolts Catchlove’s aim, causing a rockfall that seals the way to the hive... burying Friday in the process.

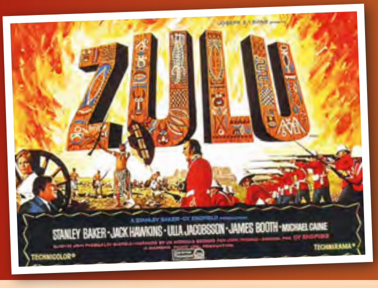
26m 43s Catchlove informs the men that Godsacre – the “hero of Isandlwana”– is not what he appears, and exposes a rope burn around the Colonel’s neck; evidence that Godsacre survived an attempt to hang him for desertion. Originally, Catchlove didn’t expect the men to take his word for it, and provided proof by pulling a piece of paper from his tunic – the Colonel’s prison record.

HEROES OF ISANDLWANA

It transpires that Colonel Godsacre deserted the field at the Battle of Isandlwana – the immediate precursor to the better-known Battle of Rorke’s Drift, dramatised in the 1964 film *Zulu*. In 1879, the British had set out to invade the Kingdom of Zululand as part of a wider scheme to federate and control the gold- and diamond-rich regions of southern Africa. On 22 January, some 1,800 British troops armed with breech-loading rifles met around 20,000 Zulus armed with spears at Isandlwana, and were largely wiped out. Whether or not Godsacre was listed among the dead isn’t clear, but the fact is that only five of the 52 British officers present at Isandlwana survived the massacre...

At 26m 36s, Catchlove describes the condemned Godsacre “dancing the Newgate polka” – ie, jerking about on a hangman’s scaffold. Mark Gatiss borrowed the expression from the memoirs of the celebrated soldier and adventurer Sir Harry Paget Flashman, VC (1822-1915). In *Flashman and the Tiger* (edited by George MacDonald Fraser; first published 1999), Flashman wrote that ‘Tiger Jack’ – aka the infamous assassin Colonel Sebastian Moran – was “for the Newgate polka”. To DWM, Gatiss described Catchlove as “a kind of Flashman imperialist character” – and if *Flashman and the Tiger* is to be believed, Sir Harry was another of the very few Brits to survive the Battle of Isandlwana unscathed.




ZULU
STANLEY BAKER · JACK HAWKINS · ULLA JACOBSSON · JAMES BOOTH · MICHAEL CAINE
TECHNICOLOR
TECHNIRAMA

Left: A poster for Cy Endfield’s 1964 film *Zulu*.

Above: The aftermath of the Battle of Isandlwana on 22 January 1879.

PETER CAPALDI
PEARL MACKIE
AND MATT LUCAS
DOCTOR WHO
BBC
EMPRESS OF MARS
BY MARK GATISS

With the Doctor, Bill and Godsacre locked in the brig, the British build a barricade... while Iraxxa revives more Warriors.

30m 19s All is quiet outside; too quiet, the Doctor tells Bill, acknowledging the cliché. In a moment, Ice Warriors will take the Brits by surprise, emerging from beneath the Martian soil in a scene timed at 21:15 hours in stage directions. But a whole other Ice Warrior attack, beginning at 20:47, was lost from the shooting script...

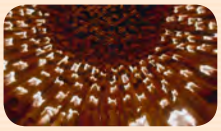
This sequence began with Catchlove atop the Gargantua – "every nerve strained" – when the Warriors began using a sonic weapon to clear the rockfall: "The rock tumbles apart, revealing a new Ice Warrior..."

Zaaaaapppp!!! Catchlove fired, "totally obliterating" first one Warrior, then another. "My God, this is more like it! Gets the old claret pumping, what?" he exclaimed. Watching on, the Doctor protested at this "senseless slaughter" (a line eventually inserted later, at **31m 58s**) – telling the Captain: "Don't you see what she's doing? She's testing how manoeuvrable the laser is!" But Catchlove was too busy ordering his men to turn the Gargantua; then, after zapping a third Warrior, he began laughing his head off: "Just like bagging grouse, what?" We cut back to the hive, where Iraxxa declared: "As I suspected, the energy weapon is static and vulnerable" – before continuing to say that perhaps enough of her Warriors had awoken to go on the offensive (an exchange eventually inserted earlier, at **28m 16s**).

30m 51s Vincey and Peach chit-chat, oblivious to the fact that Ice Warriors are emerging from the ground behind the Gargantua – "like zombies rising from the grave!", stage directions put it. Originally, they were aided by that "billowing mist" mentioned earlier – which enabled them to "creep closer and closer..."

31m 32s Homesick for England, Vincey tells Peach, "I never want to see red again in all my puff. I just want to see –" The last line of his speech was supposed to be uttered after he'd turned and caught sight of the oncoming Warriors: "... *green*."

Right away, Peach fires – but falls victim to a sonic gun. This moment was toned down significantly from the scripted version, in which Peach's bullet hit the Warrior "in the jaw. It gasps in pain and clutches its face." Realising their weakness, Peach hollered to Vincey: "Aim for the mouth!"



32m 14s "Sleep no more, my Warriors. Sleep no more," declares Iraxxa, as the hive lights up – twice quoting the title of Gatiss' last *Doctor Who* script!

Vincey and Peach chit-chat, oblivious to the fact that Ice Warriors are emerging from the ground.

32m 44s Catchlove uses Vincey as a human shield, saving himself from an oncoming Warrior. Here, another rather gruesome moment was lost from the stage directions: "Catchlove grabs Vincey's bayonet and rams it into the Ice Warrior's visor. It squeals in agony and dies." Then, after Catchlove slipped away – deserted, in fact – Gatiss specified a tragic tableau: "By the shattered remains of Vincey's body – a crumpled sepia photograph of him and his girl."

Opposite page top: Godsacre (Anthony Calf), the Doctor, Catchlove (Ferdinand Kingsley) and Bill (Pearl Mackie) enter Iraxxa's 'tomb'.

Right: Godsacre reflects on his shameful past.

Friday has emerged into the brig... and soon, Bill is free to distract the newly-arrived Iraxxa, enabling the Doctor to mount the Gargantua. He threatens to bring the Martian ice cap down on them all...

35m 28s Needing a pilot to fly him away in Friday's ship, Catchlove holds a blade to Iraxxa's throat. As scripted, he told the Queen: "I don't know whether you have blue blood like dear old Victoria – or blasted green! You can still *bleed*."

38m 43s Having shot Catchlove dead as the latter tried to escape with his hostage, Godsacre eventually pledges his life, and the lives of his men, to Iraxxa... in dialogue that was significantly reworked late in the day. Originally, Godsacre didn't offer Iraxxa his life; rather, he offered his help in building the Warriors' new future. "A new destiny. But not alone," mused Friday. "Together?" asked Godsacre. "Together," agreed Friday – whereupon Iraxxa nodded her assent. "I was right, all along," Bill told the Doctor, paying off a line lost from earlier. "Nice warriors!"

39m 53s Since Mars is dead, the Doctor has sent a message on Iraxxa's behalf – requesting assistance from a nearby "intelligent, space-going system". It might be the beginning of the Martian golden age, he tells Bill. As scripted, he explained how they'd become "founding members of the Galactic Federation" – as seen in *The Curse of Peladon* (1972). However: "They'll have their ups and downs like everyone else. And when the planet Peladon pulls out of the Federation to 'take back control' – *oh dear*." (Satire alert!)

40m 19s A representative of that nearby system has replied – asking for a surface marker to aid their fleet. It's a monocular hermaphroditic hexapod from Alpha Centauri...but is it the *same* monocular hermaphroditic hexapod from Alpha Centauri whom the Third Doctor (Jon Pertwee) encountered in both *The Curse...* and its sequel, *The Monster of Peladon* (1974)? Certainly, it's again voiced by Ysanne Churchman – last heard as one of the eponymous arachnids in *Planet of the Spiders* (1974).

41m 37s Up above: the Doctor and Bill have helped Godsacre spell out a message in boulders... the same message that brought them to Mars in the first place, thereby creating a so-called "bootstrap paradox" – as the Doctor elaborated on not so long ago, in *Before the Flood* (2015).

42m 00s Nardole has returned in the TARDIS. "B-b-before you go getting all frowny..." stammers Nardole – the only iteration of the running "doomy Doctor" joke to make it into the finished programme.

In the TARDIS, Missy agrees to go back into the vault. But is that genuine concern in her voice, when she asks the Doctor if he's all right...? **DWM**

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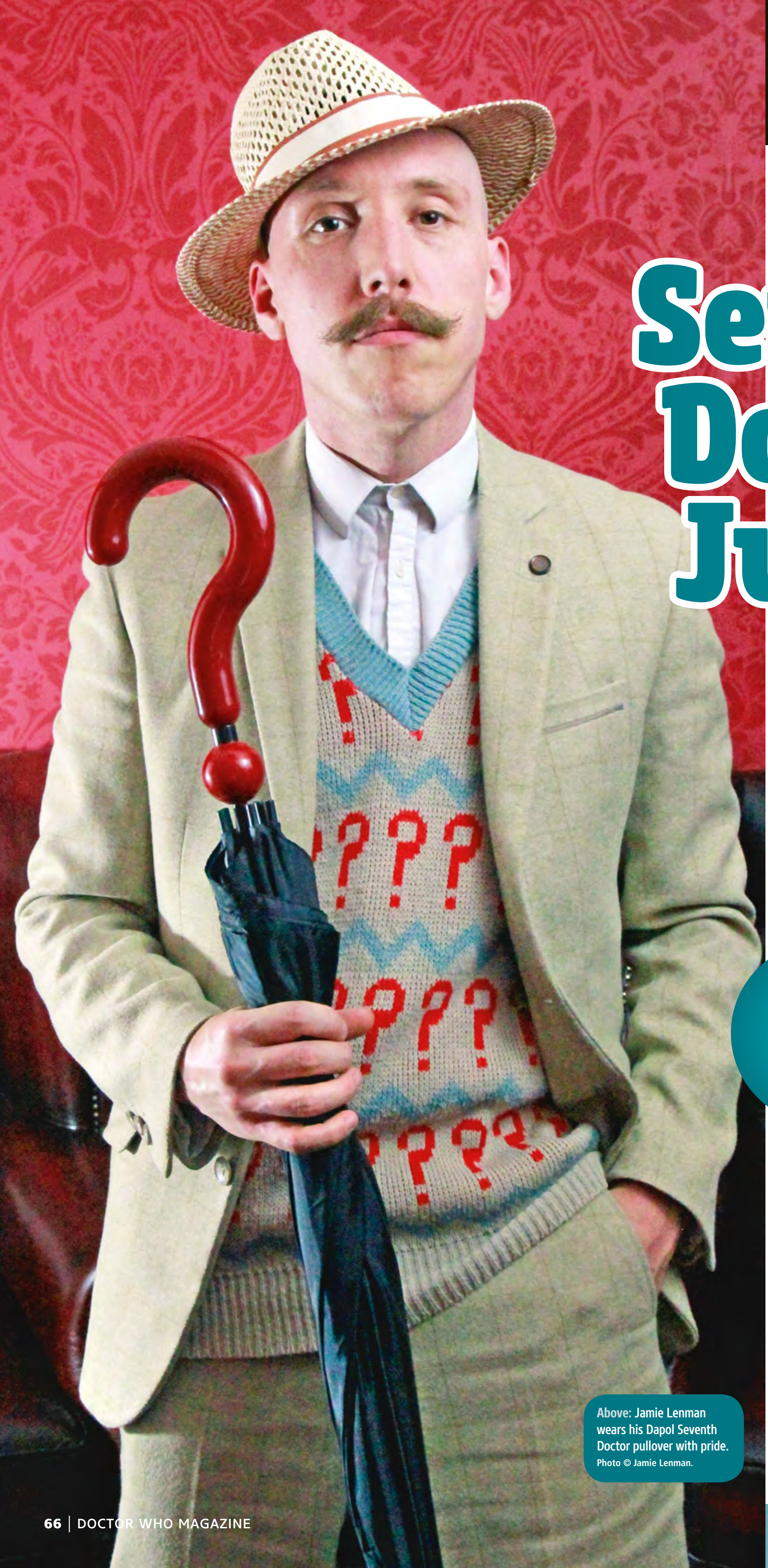
COSPLAY

The Seventh Doctor's Jumper

Is there more to cosplaying the Seventh Doctor than a question-mark jumper and an umbrella? **DWM** investigates...

Feature by **JAMIE LENMAN**

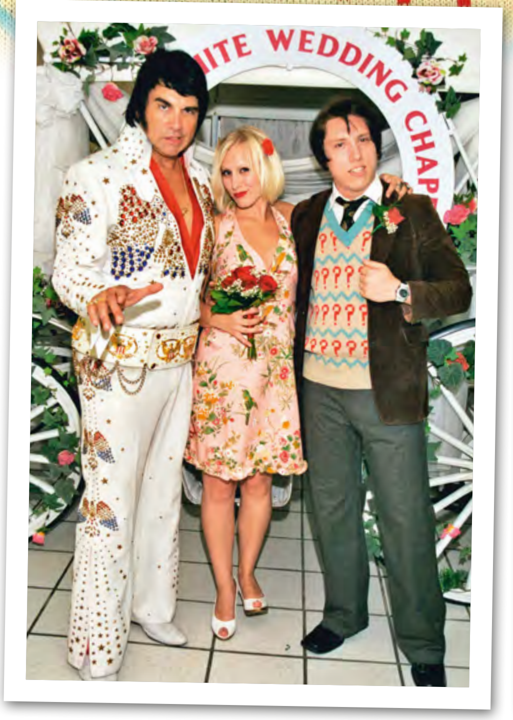


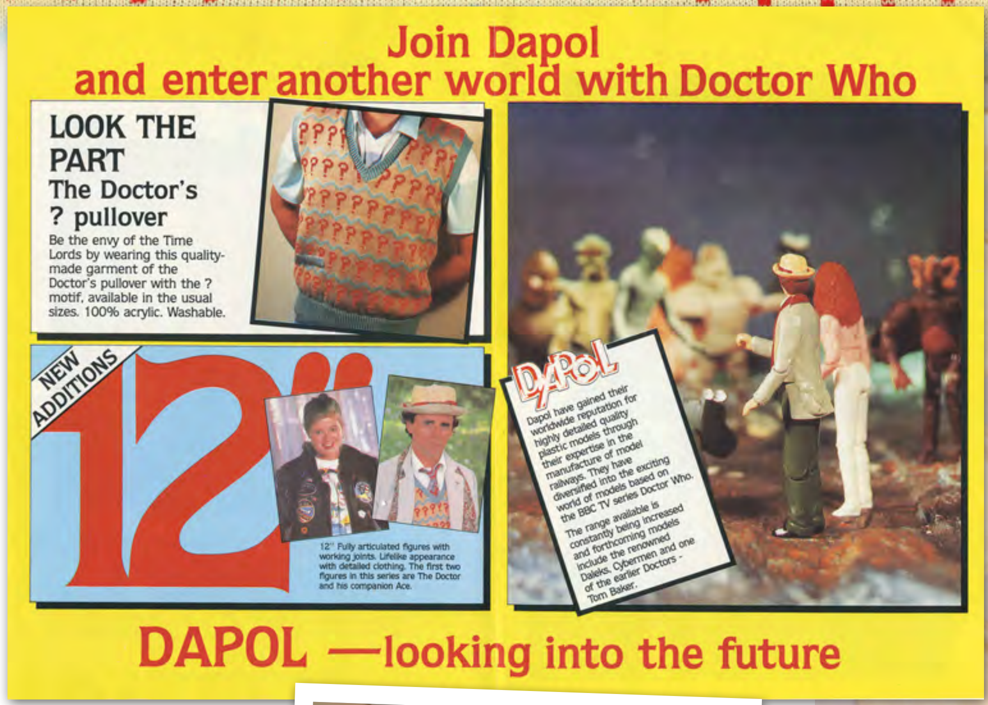
Above: Jamie Lenman wears his Dapol Seventh Doctor pullover with pride.
Photo © Jamie Lenman.

There tends to be a pretty standard dress code for weddings. If you're one of the lucky people getting married, chances are you'll end up in either a dazzling dress or a smartly cut suit. It's incredibly rare for someone to say "I do" in a knitted yellow tank top decorated with zigzags and punctuation. Yet when I tied the knot in the blazing desert heat of Las Vegas some years ago, that's exactly what I wore.

Quite possibly the second-most derided piece of costuming in the history of *Doctor Who*, the Seventh Doctor's pullover is singularly iconic, whether you like or not. After five years of 'cricket whites and clown costumes', at first glance Sylvester McCoy's getup seems comparatively sober. It's an unassuming ensemble with a whiff of the 1930s about it, the kind of outfit you might possibly see someone wearing in the street and not really notice... *until you clock the jumper.*

By 1987, the question marks that producer John Nathan-Turner conceived as a visual motif for the Doctor had escaped the confines





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The Doctor's ? pullover

Be the envy of the Time Lords by wearing this quality-made garment of the Doctor's pullover with the ? motif, available in the usual sizes. 100% acrylic. Washable.

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DAPOL

Dapol have gained their worldwide reputation for highly detailed quality plastic models through their expertise in the manufacture of model railways. They have diversified into the exciting world of models based on the BBC TV series Doctor Who.

The range available is constantly being increased and forthcoming models include the renowned Daleks, Cybermen and one of the earlier Doctors - Tom Baker.

DAPOL —looking into the future

It's incredibly rare for someone to say "I do" in a knitted yellow tank top decorated with zigzags and punctuation.

Above left: Jamie ties the knot in unconventional attire at his Las Vegas wedding. Photo © Jamie Lenman.

Above right: A Dapol brochure from the late 1980s.

Left: Miwk Publishing's Matt West and his question-mark-jumper tattoo. Photo © Matt West.

Below: The Doctor (Sylvester McCoy), complete with hat, brolly, pully and scarf, in *Remembrance of the Daleks* (1988).

of his shirt collars to engulf his entire torso. Near the end of that year they were joined by a big shiny one on the end of his umbrella, just to hammer the point home. For some people, these totems symbolise the descent of their favourite programme into pantomime and, eventually, oblivion. But for others, usually folks born in the late 1970s and early 80s, they symbolise a warm, cosy time when the Doctor was an odd little man with secrets and a Scottish accent. I love that pullover and I love that umbrella. I'm not alone.

"When you love something you tend to focus on one thing, and with McCoy it's that jumper," says Matt West, head honcho of Miwk Publishing and purveyor of various *Who*-related books. "When I catch even a glimpse of that pattern I know exactly what it is and I start rolling Rs in my head."

Indeed, Matt's passion for "that pattern" and the McCoy era in general led him to the rather extreme measure of having a section of his arm tattooed with it. "It took about six-and-a half hours," he recalls. "My arm was so swollen by the time it was finished but damn, it just looked so cool. Every time I see it, it puts a stupid great grin on my face."

Did he never consider getting hold of a jumper? "My nan knitted me one when I was presumably 12ish," he says. "She got bored with the first question mark so just went nuts after that and threw about eight on the front. There were none on the back and the whole thing was decorated with a single blue zigzag through the middle. I love my nan dearly, but it was a terrible effort."

Happily for the rest of us who hanker after that wackiest of woollies, there is a middle ground between lumpen granny-wear and body modification – you can simply buy yourself an official replica. Back in 1988, just in time for the show's 25th anniversary, Welsh modelmakers Dapol produced a fantastic version of the Doctor's pully for fans to buy. Dapol – a company that specialised in miniature train sets – had acquired a reputation for a slightly fuzzy approach to screen-accuracy during their 13 years producing *Doctor Who* toys: a series of action figures which included a green K9, a scarfless Fourth Doctor and the infamous two-armed Davros.

Dapol's replica tank top therefore comes as all the more pleasant a surprise: everything is in basically the right place and it's genuinely well put together. Okay, the colours are a little washed out, there's no blue stripe at the bottom and the pockets are entirely absent, but considering that we could so easily have ended up with purple spirals and a third arm-hole in the middle of the chest it's a fabulous item. It's this jumper, the only *Doctor Who* cosplay item on the market for a considerable length of time, that a ten-year-old me begged his parents for and eventually wore on his wedding day many years later... although that particular prediction didn't feature in the begging process. →

COSPLAY The Seventh Doctor's Jumper

→Sadly, Dapol lost its *Doctor Who* licence in 2001, but when online scarf-merchants Lovarzi picked it up in 2012, it wasn't long before Sylvester's coveted bodywarmer was added to its range of wearable replicas. "The Seventh Doctor pullover is our second best-selling item after the Fourth Doctor scarf," says company founder Maninder Sahota. "It was particularly wonderful to see the number of fans at the *Doctor Who* Festival in 2015 who were enthusing about the sweater." It's not hard to see why – Lovarzi's version has the edge on Dapol's effort by a clear margin, with its faithful pattern, twin front pockets and vastly improved colours.

"We spend a good deal of time in the initial product development stage, working to get the designs and colours as screen-accurate as possible before proceeding to production," adds Maninder. "Even then, we check swatches a lot to make sure they're right. Of course, we try to get as much input as possible from the BBC and also from fans – we can't forget the number of cosplayers out there who, we're pleased to say, trust us to get it right."

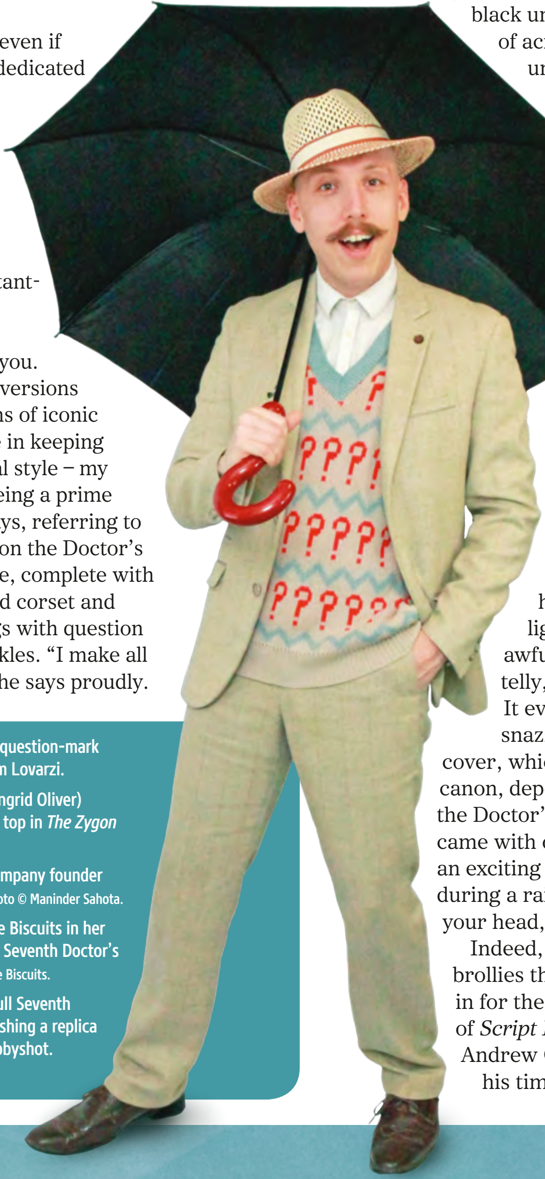
This attention to detail has certainly paid off, so much that Lovarzi's jumper has appeared on the cover of this very magazine (issue 488) and even in the show itself, as worn by Ingrid Oliver, who played scientist superfan Osgood alongside the Eleventh and Twelfth Doctors.

Of course, even if you're a dedicated follower of bizarre 80s fashion, you don't *have* to wear a jumper to emulate your favourite Time Lord, as accountant-cum-costume designer Lizzie Biscuits will tell you. "I enjoy making versions or interpretations of iconic characters more in keeping with my personal style – my Femme Seven being a prime example," she says, referring to her unique take on the Doctor's 1987-89 costume, complete with pencil skirt, fitted corset and seamed stockings with question marks on the ankles. "I make all my costumes," she says proudly. "Occasionally there are bits I need to buy, like hats or wigs, but the pleasure of making is a big part of why I costume."

So what prompted Ms Biscuits to create her own take on the McCoy look, instead of a faithful recreation? "I don't wear trousers and haven't for years," she explains. "I also wanted to look glamourous, to look like myself, and it wouldn't necessarily be a 'femme' version if I was just a woman wearing an exact replica of Sylv's *male* clothes."

There's no denying that she cuts a certain dash in her homemade outfit. Such a dash that she caught the eye of another cosplayer, delivery driver Alan Peters, and ended up marrying him. "We met at a convention because I spotted him dressed as Seven. I'd never seen anyone do it before so obviously I had to speak to him!" says Lizzie. "He offered to make me a question mark umbrella for my costume and things escalated from there."

It should be no surprise, however, that Alan's efforts won Lizzie's affections, as surely that wonderful umbrella is enough to melt anyone's heart. Alan has put together several of these red-handled rain-guards over the years, including the romantic gift for his now wife, and uses the current model to complement his ultra-accurate Seventh Doctor getup. "I made it using a cheap black umbrella and a length of acrylic rod that I cooked until it had softened," says Alan. "I then shaped and painted it." Such dedication is only to be expected of a man who once spent *two days* hand-drawing the correct plaid pattern onto his tweed golfing trousers.



But never mind of you're not the handy sort, because Canadian costumier Abbyshot produces a thumping-good replica of this era-defining prop for anyone to grab hold of. It's sturdy, light-weight and it looks an awful lot like the one off the telly, which is what you want. It even comes in its own snazzy little question-marked cover, which may or may not be canon, depending on whether or not the Doctor's own umbrella originally came with one of these too. And as an exciting bonus, if you open it out during a rainy spell and hoist over your head, it'll stop you getting wet.

Indeed, it's one of these brilliant brollies that was called on to stand in for the real thing on the cover of *Script Doctor*, script editor Andrew Cartmel's memoirs of his time on the show. Publisher

Top left: The replica question-mark jumper available from Lovarzi.

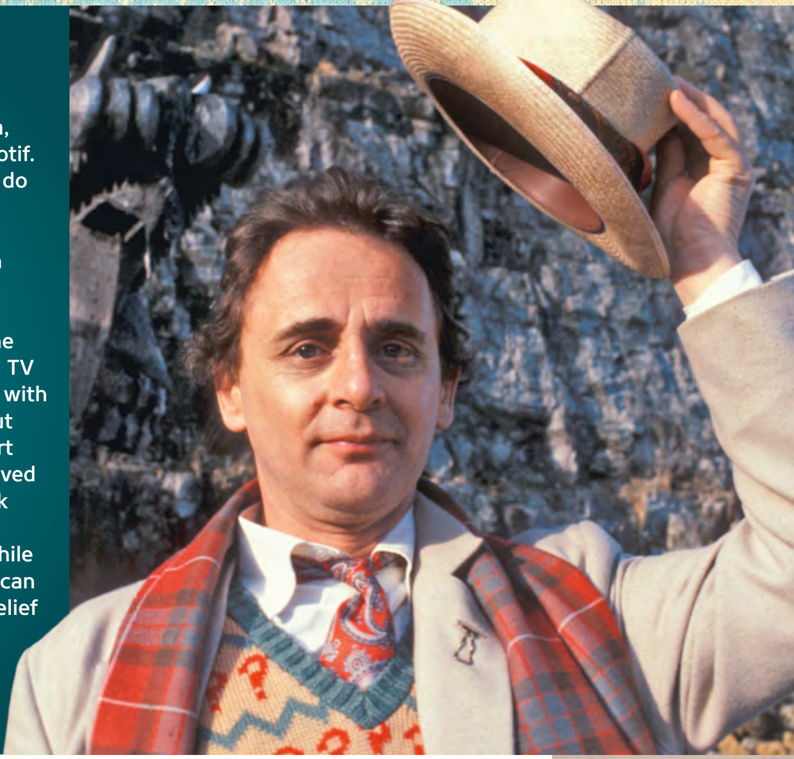
Top inset: Osgood (Ingrid Oliver) wears a Lovarzi tank top in *The Zygon Invasion* (2015).

Top right: Lovarzi company founder Maninder Sahota. Photo © Maninder Sahota.

Left: Cosplayer Lizzie Biscuits in her feminine take on the Seventh Doctor's costume. Photo © Lizzie Biscuits.

Right: Jamie in his full Seventh Doctor outfit, brandishing a replica umbrella made by Abbyshot. Photo © Jamie Lenman.

Hold on to Your Hat



The creation of Sylvester McCoy's costume for 1987's *Time and the Rani* was a collaboration between producer John Nathan-Turner, designer Ken Trew and the actor himself. All agreed that the outfit should appear fairly normal when seen from a distance, and only become obviously strange when seen close up. In this respect it's a success, and even a neat metaphor for the character.

The active component of this 'optical illusion' was the jumper, which was defined very clearly by the producer. McCoy has been open about his dislike for this part of the ensemble. "I thought all those question marks were just screamingly obvious," he told Jeremy Bentham in a 2000 issue of the fanzine *InVision*. Oddly enough, McCoy had no problem with the accompanying umbrella, deeming it "a far more subtle motif.

"I think if I'd been allowed to do a fourth season I would have ditched the pullover," he said, reasoning that, "four years with a programme gives you some muscle to suggest things."

Sylvester got his wish when he appeared in *Doctor Who*'s 1996 TV Movie, where he was kitted out with a new costume, sans jumper, but also sans umbrella. The only part of his original outfit which survived the transition was his trademark Panama hat, modelled after the headgear the actor had worn while auditioning for the role. McCoy can often be heard espousing the belief that it was this hat which won him the part in the first place, so perhaps it's fitting that it was with him till the end.

I knew it would be the happiest day of my life and I wanted to wear the happiest clothes I owned.

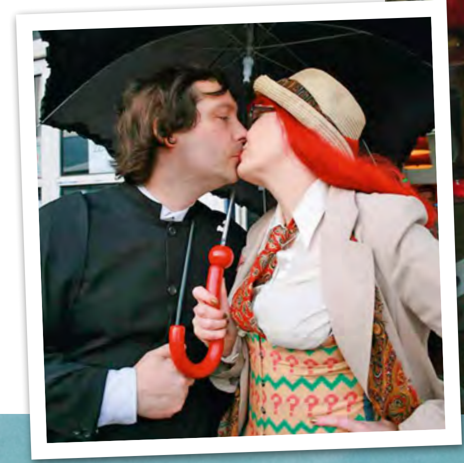
Matt West (he of the tattooed forearm) recalls, "I wanted to make the hardback bold and I knew right away that I wanted a shot of McCoy's torso with a script folded up in the pocket of the jacket. I sort of assumed a picture would exist. My God, it drove us mad."

Finding themselves at the Regenerations convention in Swansea, Matt and Miwk designer Robert Hammond happened upon cosplayer Mark McGechan, dressed in his finest Season 26 (1989) costume. "They grabbed their camera and we went into the car park," remembers Mark. "They lined up the shot they wanted and clicked away." Sadly, Mark harbours a lingering regret about his moment in the spotlight. "I'm holding the umbrella the wrong way around," he says, sighing. Despite this, you'd be hard pressed to tell it wasn't the man himself in the photo, and that gleaming red handle is the icing on the cake.

As fabulous as these commercial reproductions are, they're not as elegant or as individual as Lizzie's custom version, a token of true love from her husband. And I have to ask – did the happy couple make their vows in tanktops and tweed, like I did? "Neither of us wore our costumes for our wedding," says Alan, "though I kept my TARDIS key with me the whole time."

Just me then, sweating like a cheese in the Nevada sun, dancing with Elvis to the strains of *I Can't Help Falling in Love With You* in the Little White Wedding Chapel off the boulevard. I knew it would be the happiest day of my life and I wanted to wear the happiest clothes I owned, if there is such a thing as 'happy clothes' (I'm pretty sure there is). Now whenever I see that jumper in my wardrobe I'm reminded not only of those three magic years with Sylvester, Bonnie and Sophie, but also of that crazy week when Doctor Who went to Las Vegas – well, a piece of him, anyway.

I don't wear it very often. In fact the last time I put it on was a little while back at my ten-year anniversary party, when my wife and I clambered into our wedding gear and renewed our promises to each other. And guess what? It still fits. **DWM**



Top: Sylvester McCoy raises his Panama hat in a publicity photo for *Time and the Rani* (1987).

Above: The happy couple in Las Vegas. Photo © Jamie Lenman.

Left inset: Photographing Seventh Doctor cosplayer Mark McGechan for the cover of Miwk's edition of *Script Doctor*.

Far left: Alan Peters and Lizzie Biscuits found love through their mutual appreciation of the Seventh Doctor's clothing. Photo © Nick Lally.

Left: Jamie adds a dash of the Seventh Doctor's sartorial elegance. Photo © Jamie Lenman.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Dinosaurs in Dorset, a nasty whiff beneath the Thames and Ood in Leafield Crescent. Can the audio adventures of *Doctor Who* get any stranger?

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

Reviewed this issue

- ***The Companion Chronicles: The Second Doctor Volume Two*** (featuring the Second Doctor, Polly, Ben, Jamie, Victoria and Leela)
  RRP £20 (CD), £15 (download)
- ***Iron Bright*** (featuring the Sixth Doctor)
  RRP £14.99 (CD), £12.99 (download)
- ***Jenny – The Doctor's Daughter***
  RRP £23 (CD), £20 (download)

Available from bigfinish.com

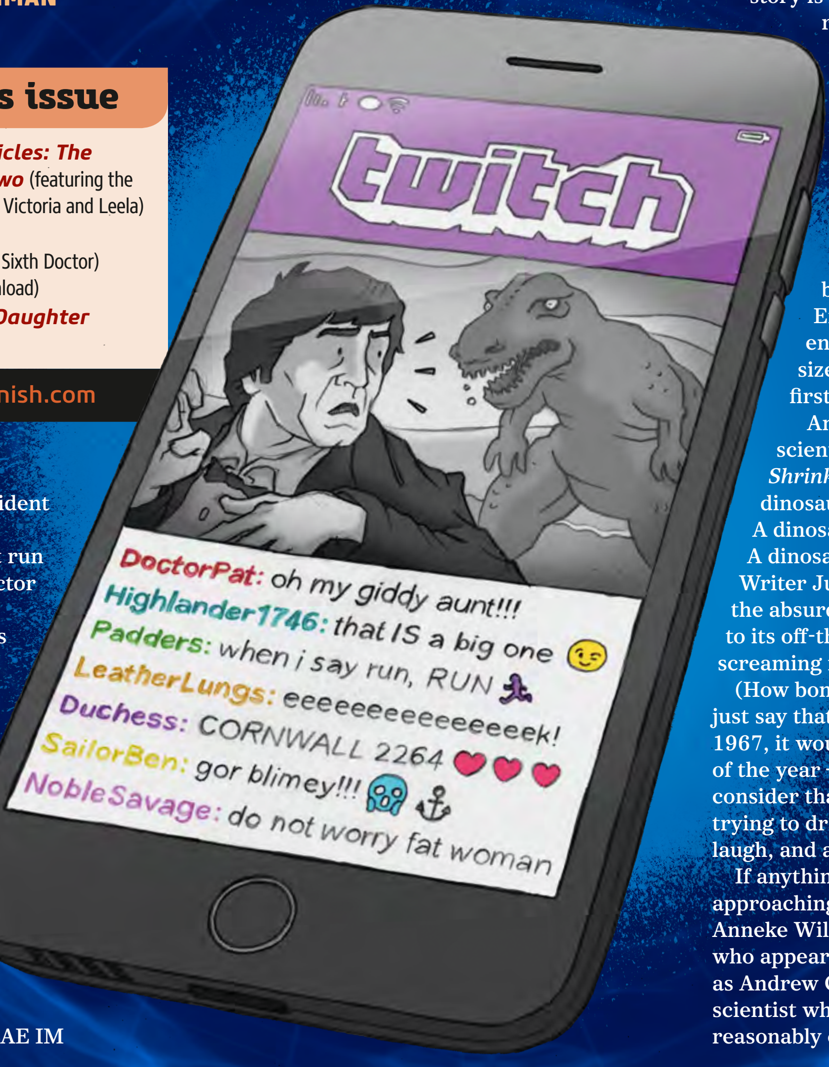
By a happy accident of timing, Big Finish's latest run of Second Doctor adventures arrived just as a whole new audience was discovering the charms of Patrick Troughton's cosmic hobo on live-streaming thingumabob Twitch.

Audio, of course, doesn't offer quite the same opportunities for user interaction as social media – unless you're going to start randomly shouting out "Run Jamie run!" or "BAE IM DEAD" while listening on the bus. (Tip: don't do this. You'll get funny looks.)

It might also be necessary to explain to the kids from Twitch that the title of the opening story, *The Curator's Egg*, is a pun – on 'curate's egg', a quaintly antiquated phrase (meaning 'good in parts') that for some reason embedded itself deep in the grammar of first-wave *Doctor Who* fandom: one of those words and phrases, like 'novelisation' and 'production values', that helped you spot a fellow traveller at 500 paces.

Arriving with his friends Ben and Polly in 23rd-century Dorset, as the world rebuilds after the previous century's Dalek invasion, the Doctor we meet at the start of the story is still in something of a post-regenerative fugue – but even he can't fail to notice when a ruddy great brontosaurus comes lumbering along the cliffs.

BBC
DOCTOR WHO
FRAZER HINES, WENDY PADBURY, ANNEKE WILLS, DAPHNE ASHBROOK AND LOUISE JAMESON PERFORM
THE COMPANION CHRONICLES
THE SECOND DOCTOR: VOLUME TWO
FEATURING MATTHEW BRENHER, ELLIOT CHAPMAN AND JO WOODCOCK


twitch
DoctorPat: oh my giddy aunt!!!
Highlander1746: that IS a big one
Padders: when i say run, RUN
LeatherLungs: eeeeeeeeeeeeeeeek!
Duchess: CORNWALL 2264
SailorBen: gor blimey!!! ⚓
NobleSavage: do not worry fat woman

As elevator pitches go, "*Jurassic Park* on the Jurassic coast" is certainly eye-catching. It's a pity, though, that more effort isn't made to build up the mystery of why prehistoric beasts are roaming around future England, instead of delivering the entire backstory in a great, dino-sized dump that takes up most of the first episode.

And what a story it is: Mad scientists! *Twin* mad scientists! *Shrinking* twin mad scientists! Talking dinosaurs! *Wisecracking* dinosaurs! A dinosaur mind-swapped with a man! A dinosaur mind-swapped with a *dog*! Writer Julian Richards keeps escalating the absurdity until you either surrender to its off-the-chain gonzo madness or run screaming for those cliffs.

(How bonkers is *The Curator's Egg*? Let's just say that, if it had been on television in 1967, it would have been the maddest story of the year – quite something when you consider that season included a madman trying to drain the world's oceans just for a laugh, and a holiday camp run by crabs.)

If anything anchors it in something approaching sanity, it's the fine work by Anneke Wills, as Polly, and Elliot Chapman, who appears briefly as Ben but really shines as Andrew Clarkson – the nervy, gabbling scientist who makes as light work as anyone reasonably can of all that exposition.

How much you enjoy this tale may ultimately depend on whether your suspension of disbelief is strong enough to withstand the concept of, for example, Polly riding around on the back of a T-Rex-labrador cross. “It’s not just impossible,” notes Andrew at one point. “It’s inconceivable!” Quite.

The big selling point of the second story, *Dumb Waiter*, is its teaming up of companions from different decades of *Doctor Who* seemingly for the sheer hell of it (which, if you ask me, is as good a reason as any).

Though perhaps team-up isn’t quite the right word, as it’s fair to say Jamie and Leela don’t exactly hit it off from the start, with the young Highlander initially coming off worst from their rumble in the jungle. (Moral: don’t bring a dirk to a knife fight.)

Writer Rob Nisbet employs a neat narrative framing device that sees the Doctor “jigsawing” together a record of events from different testimonies in the TARDIS memory banks. Thus we get Frazer Hines telling the story as both Jamie and the Doctor, with Louise Jameson filling in the gaps as Leela, while also giving us a taste of her Tom Baker.

It sounds confusing but works surprisingly well, partly because Hines is now a seasoned pro at switching between Jamie and a very credible Pat Troughton – with that rising and falling intonation and delightful little mid-sentence catch of the throat – and partly because of the novelty it affords of seeing well-loved characters through each others’ eyes.

Leela makes for an especially good narrator in this respect, offering her own unique perspective on everything from the TARDIS’ “landing cry” to Victoria, who she is quick to dismiss as “merely ornamental”, dressed in “floating skirts to make her appealing to her chief”. It’s an adroit commentary on the gender roles of 1960s companions (though, this being 2018, Victoria does, of course, get the chance to prove her wrong).

Right: Zoe (Wendy Padbury) in 1968 story *The Wheel in Space*.

Below: Daphne Ashbrook plays UNIT’s Captain Ruth Matheson.

Bottom: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) in *The Wheel in Space*.

The third story, *The Iron Maid*, puts Wendy Padbury front and centre as teenage space astrophysicist Zoe Heriot, who’s a long way from home in 14th-century France – cheerfully described by the Doctor as a time of “war, plague, famine and death from beginning to end”. A typical day at the office for the TARDIS crew, in other words.

The bulk of John Pritchard’s story – inspired by the life of Marie Robine, a young “visionary” said to have prophesied Joan of Arc – takes place in a crumbling church in an abandoned village where two time periods have become overlaid, bringing future echoes of the 20th-century’s ‘Great War’ to Medieval France.

Pritchard is a novelist by trade, something that shows in his rich, lyrical script, with Marie (a lovely performance by Jo Woodcock) describing the First World War tanks and helmets as an “iron harvest – relics from a war in heaven”. Which just goes to show that while the Doctor may have taught us the value of believing in science, religion has better poetry. It’s also a story full of striking sounds and images to beguile the mind’s eye, from the ghosts of gas-masked soldiers lost in time to the slow, dreadful knock from inside a stricken tank.

Padbury – on terrific form, even if she is, understandably, some half a century beyond being a convincing juvenile lead – also plays a key role in set-closer *The Tactics of Defeat*, not least her ominous opening testimony: “When you travel with the Doctor, there are always risks. I constantly wondered if I’d die under some strange foreign star. And now it’s time, in an ancient temple, under three red stars...” Eeek.

> **“When you travel with the Doctor, there are always risks.”** ZOE

That said, it’s Daphne Ashbrook who takes top billing as UNIT Captain Ruth Matheson, engaging in a cat-and-mouse battle of wits with Deakin (Matthew Bernher), a mercenary who has spent years living alone inside a Mayan temple, slowly succumbing to an alien cybernetic virus that’s turned him into a toxic mix of Colonel Kurtz, the Bionic Man and the Celestial Toymaker.

Into this, writer Tony Jones weaves such impressively disparate elements as Samuel Pepys and the Crossrail excavation works. (“A long way from the Mayans,” notes Deakin of the London engineering project. “How human nature finds echoes across the centuries...”)

Ashbrook and Brenher bring real conviction to their roles, while Padbury’s Zoe has never been braver, or more heroic. Credit, too, to Robert Harvey for his ingenious music and sound design, which includes temple atmospherics created by slowing down a choral performance of *Morte et Dabo*. That’s Latin for ‘dead and gone’, if you didn’t know – which is ironic as, from Big Finish to Twitch, it appears the Second Doctor is very much alive and kicking. →

Reviews

Right: Before *Iron Bright*, the Doctor (Colin Baker) got grubby in 19th-century England in *The Mark of the Rani* (1985).

Bottom: Jo Grant (Katy Manning) in 1971 story *Colony in Space*. Katy reprises Jo and acts as narrator in *Horrors of War*.

And then there were none. In contrast to the *Companion Chronicles*' bounty of assistants, *Iron Bright* finds the Sixth Doctor between friends, stepping solo from the TARDIS into a dank tunnel to be confronted by "the rarest compound of villainous smell that ever offended nostril". (Yes, he talks like that even when he's by himself.)

It's London, 1828, "chimneys brimming with fire and soot" in the full roar of the Industrial Revolution, and the great engineer Marc Brunel is busy digging the world's first underwater tunnel beneath the Thames. Except his great scheme is already behind schedule and over-budget (plus ça change) – not to mention haunted, by a mysterious, spectral female figure trailing wreaths of blue smoke.

This is the fairly irresistible premise for Chris Chapman's celebrity historical – the luminary in question being not Marc, of course, but his son Isambard (the name is derived from the Norman for "iron bright" – talk about nominative determinism.)

Sensing a PR disaster, Brunel Sr organises a lavish banquet beneath the Thames, complete with silver candelabra and the band of the Coldstream Guards (all of which really happened), setting the scene for a precision-tooled first cliffhanger that's a feat of engineering in itself.

In the second half, much of the action moves over the rainbow into a futuristic alien society whose fortunes are inextricably entwined with those of 19th-century London, after which it develops into both a tale of two cities and a war of the worlds. It's also, to an extent, a meditation on the price of progress, one that's in thrall to the great energy and invention of the Industrial Revolution even as it chokes the sky with poison.

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA starring COLIN BAKER
IRON BRIGHT
by CHRIS CHAPMAN
featuring JAMES MaCALLUM and CHRISTOPHER FAIRBANK

Chapman and director John Ainsworth are well served by a strong cast, including a show-stealing turn from Becky Wright as Florence, the plucky housemaid who gets to trace the "ordinary person inspired to extraordinary feats" arc familiar from the modern TV show. Also, when was the last time this column noted how magnificent Colin Baker is? Whenever it was, it always bears repeating. As Big Finish's *Doctor Who* range closes in on its 20th anniversary, he's still the man to beat.

> **When was the last time this column noted how magnificent Colin Baker is?**

GEORGIA TENNANT in
FROM THE WORLDS OF
BBC DOCTOR WHO
JENNY
THE DOCTOR'S DAUGHTER

Just time for a quick shout-out to the team behind the unexpectedly delightful *Jenny – The Doctor's Daughter*. To be honest, I was never terribly convinced by the TV episode of the (almost) same name, nor its title character, who – despite being winningly played by Georgia Moffett (now Tennant) – never seemed to live up to the title's clickbait premise. Or, as the Doctor put it: "Just because I share certain physiological traits with simian primates, doesn't make me a monkey's uncle."

But this set has much to recommend it, including a droll suburban comedy drama featuring the Ood, a *Blade Runner*-ish dystopian sci-fi thriller written by the toe-sucking vicar off *Poldark*, Dame Siân Phillips as a cyborg bounty hunter (yes, really) and a rather special cameo by a *very* close friend of the show...

Meanwhile, Jenny Who herself is a hoot: a sassy, whip-smart motormouth, it's clear she's inherited her father's gift of the gab just as much as Tennant has *her* father's talent for light comedy. Monkey's uncle or not, she's clearly still very much Jenny from the Doc. **DWM**

Talking Book

Horrors of War
(featuring the Third Doctor and Jo)
Written by Justin Richards
Read by Katy Manning **RRP** £10.99 (CD)

Available from BBC Audio

It's 1914, the early months of the First World War. In a Belgian field hospital, Nurse Annie Grantham receives a pair of mysterious visitors. The Doctor and Jo Grant have arrived at just the right moment – Grantham's shell-shocked patients have taken to walking out into the night and vanishing. Is it the horrors they have seen on the battlefields of Europe that are driving them to this, or is something even more terrible at work?

Like *Men of War* before it, *Horrors of War* presents a different point-of-view character to who you might expect from a Third Doctor audio. The story is narrated by Katy Manning in her usual expert fashion; she gives the stoic, yet sensitive, Nurse Grantham that essential humanity required from those who are routinely pulled into the Doctor's orbit. And, of course, the Doctor and Miss Grant are rendered as perfectly as you'd expect from a narrator who probably knows them better than anybody.

While there are sinister scares in abundance, *Horrors* takes a more reflective path than its predecessor – a sequence of the Doctor and co taking a trip back to a pivotal moment in the war is beautifully written by Justin Richards. The narration and sound design lift moments such as these that extra mile.

There are revelations within that throwback to *Men of War*, and by the conclusion Richards has put everything in place for the concluding instalment. *Horrors of War* presents another affecting tale from one of the most terrible conflicts seen in the history of Earth. *Men of War* took the mud of the Somme trenches and gave it the *Doctor Who* treatment, while here the horror of the title is the shell shock suffered by the brave soldiers fighting for freedom. What further wartime terrors will the Sixth Doctor face when he returns to solve the mystery once and for all? **MARK WRIGHT**

AN ORIGINAL AUDIO ADVENTURE
READ BY KATY MANNING
BBC
DOCTOR WHO
HORRORS OF WAR
WRITTEN BY JUSTIN RICHARDS
Daily News

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Competitions

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The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

LAND OF THE BLIND
COMIC COLLECTION

Land of the Blind is the latest collection of comic strip adventures from the pages of **Doctor Who Magazine**. This new graphic novel features stories with the first five Doctors and their companions.

The stories are: *Victims* by Dan Abnett; *The Lunar Strangers* by Gareth Roberts; *Food for Thought* by Nicholas Briggs; *Change of Mind* by Kate Orman; *Land of the Blind* by Scott Gray; and *Bringer of Darkness* by Scott Gray. Art is by Lee Sullivan, Martin Geraghty and Colin Andrew.

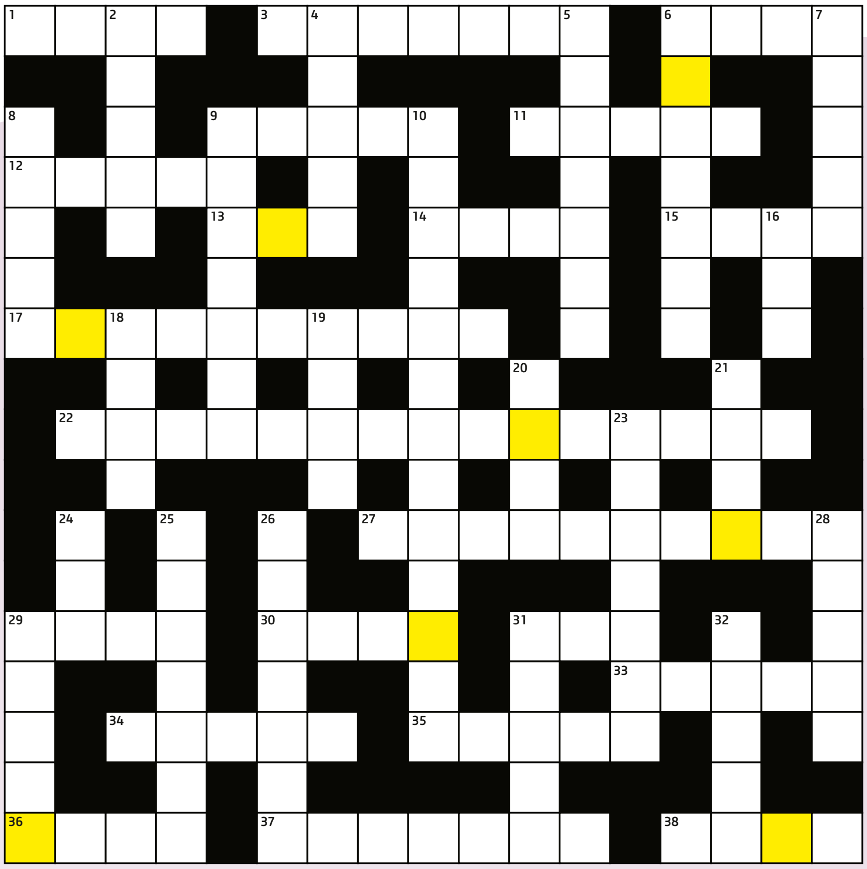
Also included is exclusive new material revealing how the strips were created, featuring contributions from the writers and artists plus never-before-seen images.

BBC
DOCTOR WHO
LAND OF THE BLIND
Scott Gray · Lee Sullivan · Gareth Roberts · Martin Geraghty · Dan Abnett

Land of the Blind is available now in paperback, priced just £14.99. **DWM** has **FIVE** copies of the collection to give away to readers who can successfully rearrange the letters in the yellow squares to form the name of one of the Doctor's companions.

Do you know Erak from your Eirak?

DWM CROSSWORD



ACROSS

1 (and 25 Down) Episode where the Doctor met Captain Lundvik (4,3,4)
3 Sorin, Vershinin, Prozorov and Petrossian (7)
6 (and 9 Down) French revolutionary (4,7)
9 He tried to strike a deal with Axos (5)
11 (and 26 Down) He tried to save his brother, who had been turned into a Roboman (5,7)
12 How the Nestenes activated their deadly daffodils (5)
13 *The __ of the Land* (3)
14 (and 19 Down) Planet where Donna encountered the Time Beetle (4,4)
15 Planet where Morbius was hiding (4)
17 Episode where Rose saved her dad (7,3)
22 Place frequented by Lakertyans: The — (6,2,7)
27 She deposed Morgus (4,6)
29 "___ Saxon!" (4)
30 Alias of Taren Capel (4)
31 *The Massacre of St Bartholomew's* __ (3)
33 Enemies of the Drahvins (5)
34 Entity that ate TARDISes (5)
35 Donna Noble's sworn enemy (5)
36 An officer in the court of Millennius (4)
37 A companion of the Doctor (7)
38 Chaplet or Travers (4)

DOWN

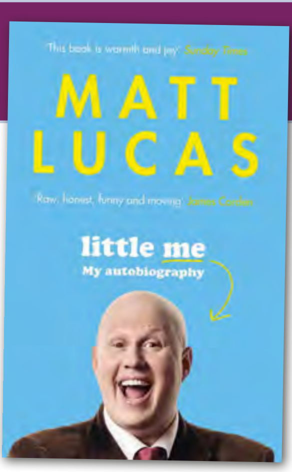
2 Baron or Bellingham (5)
4 Miss Hawthorne, the white witch (5)
5 Screen in the TARDIS control room (7)
6 One of the Mentors (4,3)
7 Ill-fated servant of Sutekh (5)
8 Title on the planet Levithia (5)
9 See 6 Across
10 A companion of the Doctor (5,2,6)
16 The colour of grass on Gallifrey (3)
18 Lute, for example (4)
19 See 14 Across
20 Where the Brigadier was during the events of *The Poison Sky* (4)
21 An underwater mining facility: The — (4)
23 *Planet of the* _____ (7)
24 Chairman of China, known by the Doctor (3)
25 See 1 Across
26 See 11 Across
28 ____ mythology – alluded to by Commander Millington (5)
29 Kara's assistant (5)
31 (and 32 Down) The Twelfth Doctor said this man had an enormous ego (5,5)
32 See 31 Down

ANSWERS NEXT ISSUE

◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: ROBERTS

MATT LUCAS
AUTOBIOGRAPHY



Matt Lucas' autobiography, *Little Me: My Life from A-Z* – originally published in hardback in October 2017 – is now available in paperback. This is Matt's memoir of life and work on *Little Britain, Come Fly With Me, Bridesmaids, Les Miserables, Alice in Wonderland, Shooting Stars* and, of course, *Doctor Who*, where he played Nardole from 2015 to 2017.

"This is a bit different to most memoirs you may have read, because it comes in the form of an A to Z," Matt explained when promoting the book. "For instance, B is for Baldy! – which is what people used to shout at me in the playground (not much fun), G is for Gay (because I'm an actual real-life gay) and T is for the TARDIS (because I'm a companion in *Doctor Who* now). You get the sort of thing."

Little Me: My Life from A-Z is published by Canongate Books, priced £8.99. **DWM** has **FIVE** copies to give away to lucky readers who can correctly answer this question:

In the 2016 Christmas Special *The Return of Doctor Mysterio*, Nardole claimed to have ruled which area?
A 21st-century Istanbul **B** 12th-century Constantinople
C 31st-century Turkey

THE FIRST DOCTOR ADVENTURES: VOLUME TWO CD BOX SET

BBC
DOCTOR WHO
THE FIRST DOCTOR ADVENTURES
VOLUME TWO

New from Big Finish is *The First Doctor Adventures: Volume Two*, the second box set of audio adventures starring David Bradley as the First Doctor, Claudia Grant as Susan, Jemma Powell as Barbara and Jamie Glover as Ian.

In *The Invention of Death* by John Dorney, the TARDIS crew arrives on a strange world called Ashtallah where alien life takes many forms. A new discovery could mean the end of everything.

The Barbarians and the Samurai by Andrew Smith is set in 19th-century Japan. Westerners are forbidden, so the arrival of the TARDIS crew causes quite a stir – especially among the ruthless samurai. A battle ensues, with the Doctor and his friends caught in the middle.

The First Doctor Adventures: Volume Two is available from *bigfinish.com*, priced £23 for the CD box set or £20 to download. We've got **FIVE** copies of the CD box set to give away. To be in with a chance of winning one, correctly answer this question:

Where do the First Doctor's companions Ian and Barbara finally return to at the end of 1965 TV serial *The Chase*?
A Cardiff, 1963 **B** Edinburgh, 1964 **C** London, 1965

HOUR OF THE CYBERMEN
CD

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA starring COLIN BAKER
HOUR OF THE CYBERMEN
by ANDREW SMITH

Hour of the Cybermen is a new audio adventure from Big Finish starring Colin Baker as the Sixth Doctor and David Banks as the Cyber Leader.

Answering a call from UNIT, the Doctor arrives in London to find the streets deserted. Britain is suffering a drought and the cause is suspected to be extra-terrestrial. The discovery of a signal being transmitted into space provides a possible answer, but the true enemy is one of the Doctor's deadliest foes.

The Cybermen have been patient, setting their plans in place over a number of years. As the final stage is implemented the Doctor must identify who among his allies he can trust...

Hour of the Cybermen is written by Andrew Smith and is available now from Big Finish, priced £14.99 on CD and £12.99 to download. **DWM** has **FIVE** copies of the CD to give away. If you'd like to be in with a chance of winning one of them, correctly answer the following question:

What word is the Cyber Leader often heard to say?
A Excellent **B** Wicked **C** Groovy

THE INVISIBLE ENEMY
TALKING BOOK

The latest release in BBC Audio's range of *Doctor Who* talking books is *The Invisible Enemy* by Terrance Dicks. John Leeson, the voice of K9, reads the novelisation of this TV adventure from 1977, which features the Fourth Doctor and his companion Leela.

In *The Invisible Enemy* the Doctor becomes infected with the Nucleus of a malignant virus that threatens to destroy his mind. Meanwhile, on Titan, human slaves prepare the Hive from which the virus will swarm out and infect the universe. In search of a cure, Leela takes the Doctor to the Bi-Al Foundation, where they journey into the Doctor's brain in an attempt to destroy the Nucleus. Thankfully help is on hand from a dog-shaped computer called K9...

BBC
DOCTOR WHO
AND THE INVISIBLE ENEMY
TERRANCE DICKS

The Invisible Enemy is available from 2 August, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. If you would like to be in with a chance of winning one, correctly answer this question:

Who was K9's original master?
A Professor Rumford **B** Professor Marius
C Professor Zaroff

TERMS AND CONDITIONS

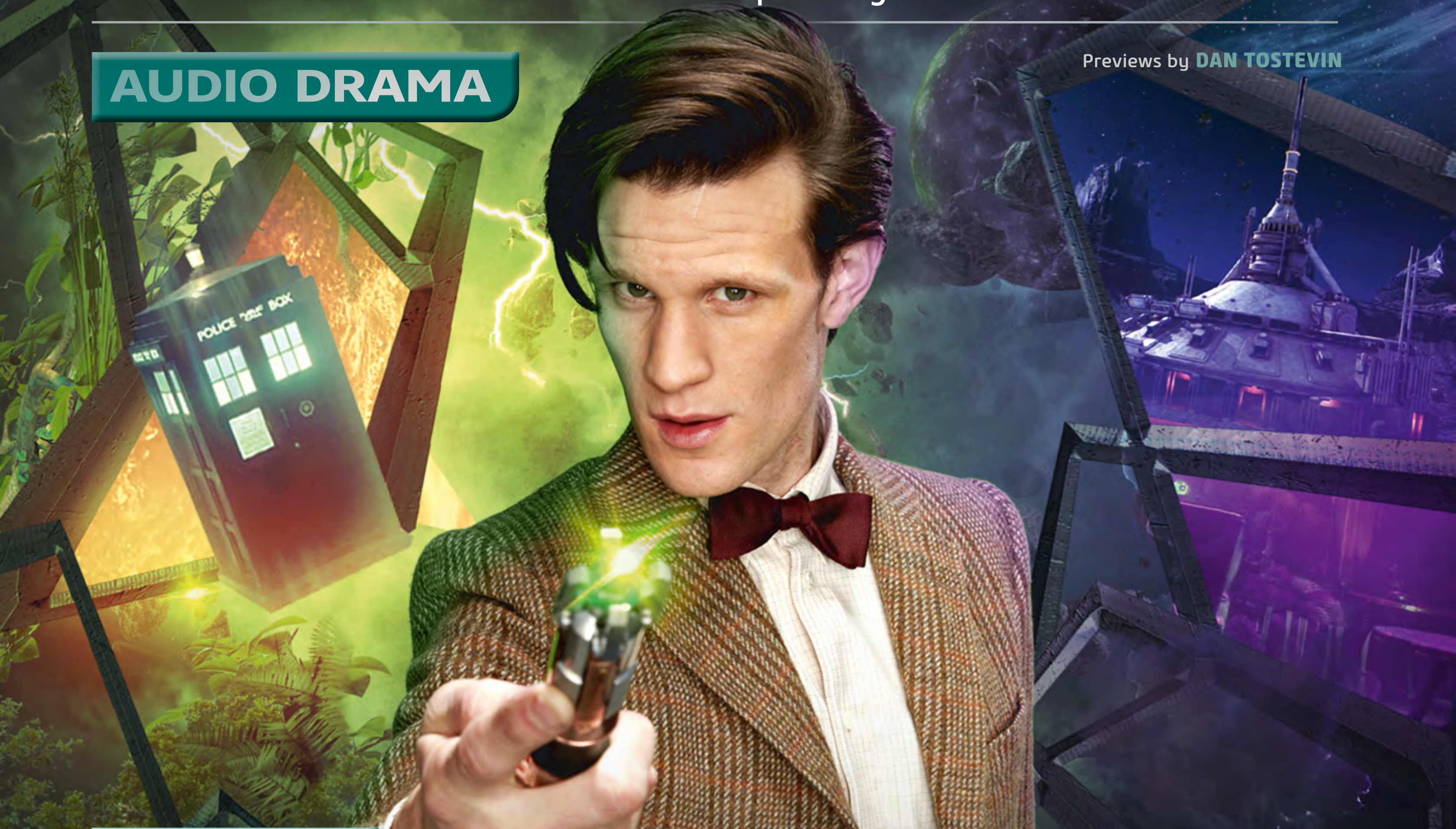
The competitions open on Thursday 26 July and close at 23.59 on Wednesday 22 August. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** July

Written by **AK BENEDICT,**
SIMON GUERRIER,
ROY GILL, ALICE CAVENDER

STARRING
Jacob Dudman Narrator/The Doctor
Eleanor Crooks Olivia
Danny Horn Kazran Sardick
Simon Fisher-Becker Dorium Maldovar
Nathalie Buscombe Jane Austen

BBC
DOCTOR WHO
THE ELEVENTH DOCTOR CHRONICLES

The Eleventh Doctor Chronicles

In 2014, Jacob Dudman made a video recreating Matt Smith's final speech as the Eleventh Doctor and uploaded it to YouTube. Now, he's voicing the character in brand-new adventures as narrator of *The Eleventh Doctor Chronicles*.

"I was listening to a little of snippet of the early edits, comparing it to the video that I did years ago, and it's come on leaps and bounds," he says. "At the beginning, I could do the soft tone of Matt's final speech – that's being able to do one dimension of the character. But being able to do when they're shouty, when they're quiet, when they're worried – being able to do *all* the different aspects of the character... I think that's hopefully developed."

Jake also notices a difference between his latest performances and April's *The Tenth Doctor Chronicles*. "If I'm totally honest – and hopefully I'm the only person who even recognises this! – I think that they've improved massively," he says. "I think a lot of that is to do with confidence and experience – settling into 'This is what I do as a job'. It was so daunting to be stepping into the shoes of my childhood heroes."

The four new stories are set throughout the Eleventh Doctor's life, each featuring a different one of his

Above: The Doctor (played on TV by Matt Smith) is voiced by Jacob Dudman in *The Eleventh Doctor Chronicles*. Art by Tom Webster.

friends. The first – AK Benedict's *The Calendar Man* – features Amy Pond and introduces an unusual new baddie. "The Calendar Man is a villain who I really, really hope returns to Big Finish," says Jake. "It's such an inventive idea, and truly creepy."

The Top of the Tree, meanwhile, takes place during the events of *A Christmas Carol* (2010), when the Doctor was travelling with the young Kazran Sardick. The setting of a giant tree is inspired by a TV show that writer Simon Guerrier remembered from childhood.

"It may have been a schools education programme or something," he says. "There are visitors from the future who are reporting on contemporary life on Earth in a sort of ironic way, because they don't really understand why we do things. At the end they go back to their world, and it turns out to be a dead tree in space. I always remembered that – not the episode so much as just the end of it, vividly – and it's been in the back of my mind a few times. I had the idea for this story, and I was going, 'I've done lots of stories set on spaceships, so what can I do to make it different?' And I thought, 'I'll put them all on the tree!'"

Danny Horn, who played a 20-something Kazran on screen, returns to the role. "It was lovely to work with Danny," says Jake. "We had an instant rapport. It was very fun to immerse ourselves in that relationship – I'm glad we got to see more of it. It's sort of brotherly, but also the Doctor is a bit of a teacher to him, and I hope that comes across."

Simon Fisher-Becker reprises his TV character Dorium Maldovar in Roy Gill's *The Light Keepers*. "Dorium's a morally ambiguous character, which is good to write for," says Roy. "We don't really know why the Doctor calls on him as an ally in *A Good Man Goes to War* [2011], where Dorium's clearly in debt to the Doctor for some reason, so I was looking back to work out what established that relationship.

"One of the bits of guidance I had on this story was to make really good use of Dorium," Roy adds, "so a lot of it plays out as two-handed scenes. They're investigating together and working together – or *not* working together, as the case may be. I think the Eleventh Doctor is quite a playful character anyway, but he ends up dancing around Dorium a lot, teasing him and perhaps becoming a little madder and sillier in response to Dorium. And that infuriates Dorium a great deal."

"It's one big constant eye-roll from Dorium," agrees Jake. "The Doctor's sort of bumbling about and Dorium's having none of his nonsense. There's a returning villain and all hell breaks loose – there's no other way to describe it!"

The final story is Alice Cavender's *False Coronets*, which takes place during the Doctor's travels with Clara Oswald – and picks up on her onscreen references to having met Jane Austen.

"It's a great honour to fictionalise the First Lady of Fiction," says Alice. "I researched her life and times, and elements of her world ended up forming the bones of the story. We know that she had a great sense of humour, but she was also quite proper, so I thought, 'What would it be like for Jane Austen to have the very exciting but quite scandalous Clara Oswald land in her world?' And from Clara's point of view, I thought, 'Well, it's amazing for her to meet her idol – but knowing Clara, how far would she go in her attempts to impress her idol?' Then I was able to pick out all these elements of Georgian society that were of interest to me, and it all started to fit together."

"And who knows," adds Jake, "maybe even the famous Jane Austen and Clara kiss happens..."

There's a pause. "*I* know," he says, cheekily. "It does!"

Above left: The Doctor and Kazran Sardick (Danny Horn) look forward to another festive adventure in *A Christmas Carol* (2010).

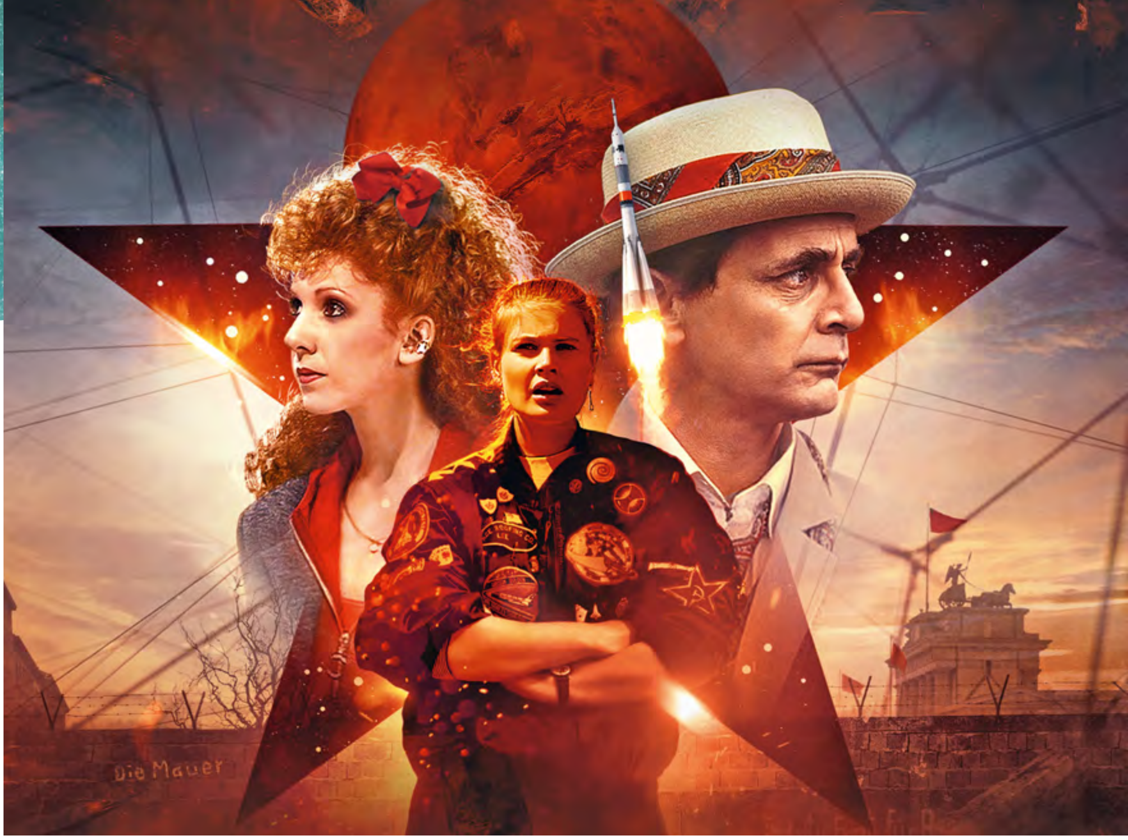
Above right: Danny Horn and Jacob Dudman at the recording of *The Top of the Tree*.

Right inset above: The Doctor in his purple tweed jacket.

Right inset below: Jacob voices the Doctor in studio.

Bottom: Jacob with Helen Goldwyn, the director of *The Eleventh Doctor Chronicles*.

The four new stories are set throughout the Eleventh Doctor's life, each featuring a different one of his friends.



When the Queen abdicated in 1966, the United Kingdom ceased to exist. Now it's the British Commune, part of the International Communist Republic of Mokoshia – an empire that spans the whole of Western Europe. When the TARDIS arrives in London in 2017, Mel is delighted to find the city celebrating the centenary of the Russian Revolution and decades of peaceful comradeship. But the Seventh Doctor knows this history is wrong.

"The idea is that something happened in Europe during the 1960s that sent the timeline off in a different direction," explains writer Una McCormack. "It all feels a bit odd. Britain is communist. People are singing *The Internationale*. The technology is close to where we are now, but maybe feels a little more 1990s – the mobile phones should feel a little bit more like bricks, and that kind of thing. I hope that comes through in the sound design. That was the sense I wanted – that everything felt off-kilter.

"We decided a communist Russia was maybe less interesting than extrapolating a different future, and that's where 'Mokoshia' came from," says Una. "Mokosh is the name of a Slavic mother goddess, so I thought, 'Let's talk about the motherland rather than the fatherland.' She's a great protector and nurturer. It worked because it gave it a sort of pan-European feel.

"I was thinking, 'This would be quite fun do to almost like an early Jon Pertwee story, a little bit like *Inferno* [1970] with the alternative timeline,'" she continues. "I'd also been writing something set on Mars at the time, so all these things were bubbling under the surface. One of the first clues they get that things aren't right is that there's a manned mission to Mars going on in 2017. It's going to be the great celebration of Mokoshian supremacy – the centenary landing, humans on Mars. I think that's probably the most 'Pertwee' bit – it should feel a bit like [1970's] *The Ambassadors of Death*."

While the Doctor and Mel explore Mokoshian London in 2017, Ace is in 1960s Berlin. "She's in the centre of the maelstrom," says Una. "She's in the centre of the moment where time is changing – the timelines are kind of rearranging around her. It's all centred around a young British secret agent she discovers trying to cross back to the West with some secrets he's discovered."

For Ace's storyline, Una was inspired by "super bleak" spy fiction, including the John le Carré novel *The Spy Who Came in from the Cold*. "I first saw it as a black-and-white film," she says. "It's the really seedy end of that spy stuff – dragging yourself down backstreets in Berlin and that sort of thing. There's nothing James Bond about it at all, and that's what I think of when I think le Carré – lonely, marginal people who are basically having a fairly awful time! That's what's happening to my agent, and Ace sort of finds herself in the thick of it.

"I think I was also influenced by a TV show called *The Sandbaggers*, which was on in the 1970s," she adds. "It was about the secret services, and there's an episode of that where an agent gets shot. We just see him dying slowly in a cheap hotel room. *The Sandbaggers* is, I think, very influenced by le Carré. There's also a graphic novelist called Greg Rucka who does a series called *Queen & Country* which was inspired by *The Sandbaggers* in turn. So I was thinking about that kind of spy drama, not the 'champagne and tuxedos' kind!"

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** August

Written by **UNA McCORMACK**

STARRING
Sylvester McCoy The Doctor
Sophie Aldred Ace
Bonnie Langford Mel
Matt Barber Tom Elliot
Elliot Levey Colonel Marsden
Genevieve Gaunt Anna/Commander of Phobos Mission
Max Bollinger Sokolov
Chris Dale Mission Control/Voice of Map/George/Television Announcer

> "Something happened in Europe in the 1960s that sent the timeline off in a different direction."
> UNA McCORMACK

Top: Mel (Bonnie Langford), Ace (Sophie Aldred) and the Doctor (Sylvester McCoy) arrive on an alternative Earth in *Red Planets*. Art by Simon Holub.

Above: The city of Berlin provided writer Una McCormack with inspiration for *Red Planets*.

Left: The cast of *Red Planets* – (front row) Sophie Aldred, Sylvester McCoy and Bonnie Langford, (back row) Genevieve Gaunt, Matt Barber, Chris Dale and Elliot Levy.

AUDIO READING

Flight into Hull!

Back in June, Big Finish gave us our first taste of the Tyler family's life in the parallel universe they've inhabited since *Doomsday* (2006). *The Siege of Big Ben* saw Jackie Tyler recount a recent adventure at UNIT, where she now works with her daughter (ex-companion Rose) and the 'Metacrisis Doctor' (the Tenth Doctor's part-human double). *Flight into Hull!* picks up where *Siege* left off, with Jackie and the Doctor on frosty terms.

"What I found from rewatching the Jackie stories is that Jackie loved the Tenth Doctor," says writer Joseph Lidster. "You see it when she kisses and hugs him when she greets him. All right, she's angry with him because he puts Rose in danger, and she's got no interest in being involved in his lifestyle, but she loves him as a person and a friend.

"The Metacrisis Doctor isn't her Doctor. This is a different character, and Jackie doesn't particularly understand what 'Metacrisis' means, so she doesn't really know why he's different, and she struggles with that. This second story is about them hopefully rebuilding their friendship when they end up trapped on a Zeppelin together on the way to Britain's hottest tourist destination: Hull!"

As well as developing her relationship with the Metacrisis Doctor, *Flight into Hull!* examines Jackie's relationship with herself.

"Rose is amazing, the Doctor is amazing – and Jackie's a dinner lady," says Joe. "So the story explores Jackie's sense of self-worth. It's about her finding her feet and realising that she's actually an amazing person too."

BIG FINISH
RRP £2.99 (download)
RELEASED August

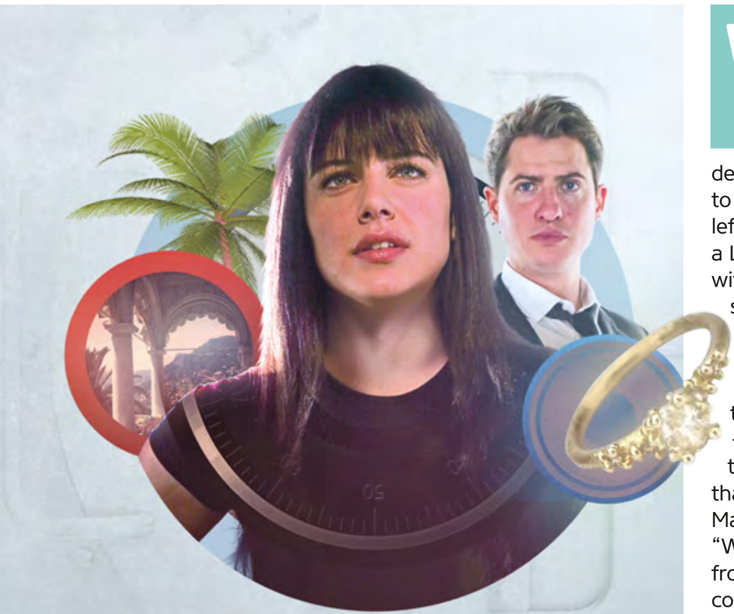
Written by **JOSEPH LIDSTER**
Narrated by **CAMILLE CODURI**

BBC
DOCTOR WHO
SHORT TRIPS
CAMILLE CODURI performs
FLIGHT INTO HULL!
WRITTEN BY JOSEPH LIDSTER
BIG FINISH WE LOVE STORIES

Left: Jackie Tyler (Camille Coduri), seen here in *Journey's End* (2008), has another adventure with the part-human Tenth Doctor in *Flight into Hull!*

AUDIO DRAMA

Lady Christina: Series One



MICHELLE RYAN • WARREN BROWN
FROM THE WORLD OF
DOCTOR WHO
LADY
CHRISTINA
SERIES ONE

Above: Lady Christina de Souza (Michelle Ryan) and Ivo Fraser-Cannon (Matt Barber) in *It Takes a Thief* by John Dorney, the first story in the box set. Art by Tom Webster.

When the Tenth Doctor passed through a doorway to another world in the 2009 episode *Planet of the Dead*, Lady Christina de Souza was at his side. He wasn't willing to travel with Christina full-time, but he left her with a thirst for adventure and a London bus enhanced with alien tech. Audio spin-off *Lady Christina* gives her four new adventures.

"She's an aristocratic thief with a flying bus – who wouldn't want to hear stories about that?" says script editor Matt Fitton, chuckling. "We got a few pointers from Russell [T Davies, co-writer of *Planet of the Dead*], pushing up the sense of fun. He said, 'Use the bus. Make sure there's lots of flying around and having adventures.'

"We've gone quite big and heightened on these stories," Matt explains. "We start off with a fairly small adventure which is a little bit like [Alfred Hitchcock's 1955 film] *To Catch a Thief*. It's a story about thievery set in Nice, on the Riviera, with these glamorous locations and rich people getting involved with alien criminal activity. As we go along, the series gradually gets bigger and bigger. Christina runs into Sylvia Noble who, because her daughter [Tenth Doctor companion Donna] has been travelling through space and time, may have a few mementos which register as alien artefacts on Christina's radar. We have a globetrotting episode that's almost like a 1970s James Bond film – a race around the world to track down alien technology that Sam Bishop [from the *UNIT* spin-off series] joins in with. And then the final episode is a Slitheen plot to ransack some ancient treasure.

"The style is big and bold and fun," Matt continues. "Big threats, lots of witty wisecracks and glamorous people being fabulous at each other! Christina is a brilliant central character. She's a little bit like Lara Croft. Because she's aristocratic, she will take control of situations and do the things she wants to do – she knows what she wants and will go and get it. She may have morally dubious motives, but ultimately she knows the right thing to do, because she met the Doctor."

BIG FINISH
RRP £23 (CD), £20 (download) **RELEASED** August

Written by **JOHN DORNEY, JAMES GOSS, TIM DAWSON, DONALD McLEARY**

STARRING
Michelle Ryan Lady Christina de Souza
Jacqueline King Sylvia Noble
Warren Brown Sam Bishop
Matt Barber Ivo Fraser-Cannon
Cristina Barreiro Flavia Santos
Holly Jackson Walters Carla/Maud Hunter
William Gaminara Lord Alfred de Souza
Suzy Bloom Tamarind/Amber
Rebecca Yeo Malia
Gareth Corke Leon Clancy/Policeman
Emily Carewe Lucy Clancy/Perfection
Matthew Brenher MrKamen/Conceirge
Christopher Ryan Grunt/Handley
Jenny Lee The Keeper
Tracy Wiles Jacqui McGee
Melissa Collier Elaine/Janice
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Coming Soon...

Upcoming Releases

BOOKS – PARTWORK

Wednesday 1 August
▶ *Doctor Who: The Complete History*
Issue 77 Panini, £9.99

Wednesday 15 August
▶ *Doctor Who: The Complete History*
Issue 78 Panini, £9.99

BOOKS

Thursday 2 August

▶ *One Doctor, Two Hearts*
by Adam Howling,
BBC Children's Books, £7.99

AUDIOS

SEPTEMBER RELEASES

▶ *Bernice Summerfield: The Story So Far – Volume 1* by James Goss, Jacqueline Rayner, Simon Guerrier. Big Finish, £20 (CD), £15 (download)

▶ *Bernice Summerfield: The Story So Far – Volume 2* by James Goss, Jacqueline Rayner, Simon Guerrier. Big Finish, £20 (CD), £15 (download)

▶ *The Diary of River Song: Series 4* by Emma Reeves, Matt Fitton, Donald McLeary, John Dorney. Big Finish, £23 (CD), £20 (download)

▶ *The Dispossessed* [Seventh Doctor] by Mark Morris. Big Finish, £14.99 (CD), £12.99 (download)

▶ *The Dalek Occupation of Winter* [First Doctor] by David K Barnes. Big Finish, £14.99 (CD), £10.99 (download)

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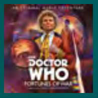
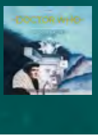
Thursday 6 September



▶ *Fortunes of War* [Sixth Doctor] Justin Richards. BBC Audio, £10.99 (CD)



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Thursday 9 August
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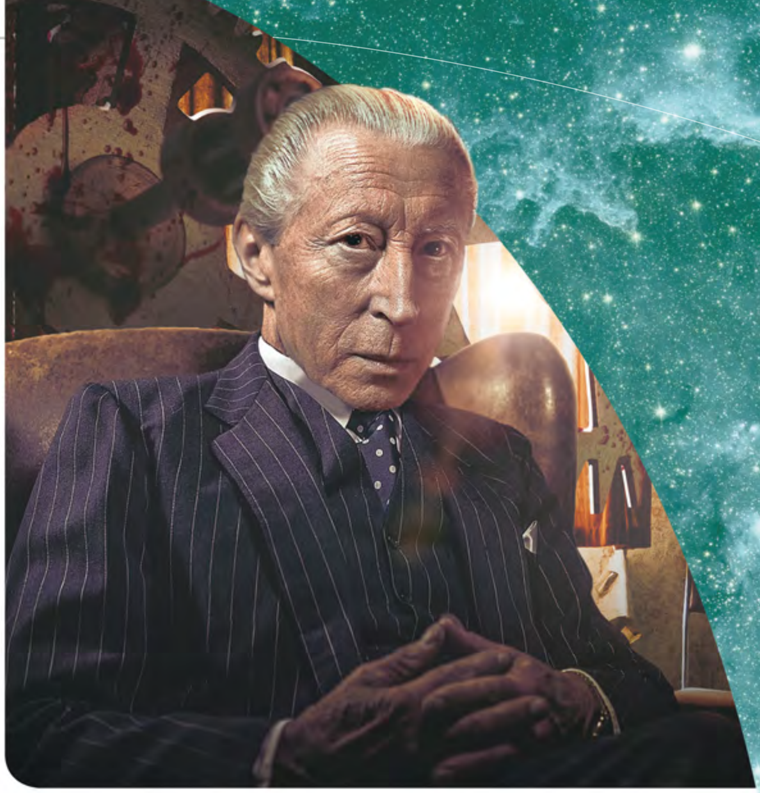
AUDIO DRAMA

Torchwood: Deadbeat Escape



Bilis Manger only appeared in two television episodes of *Torchwood* – 2007's *Captain Jack Harkness* and *End of Days* – but immediately became one of the show's most popular villains. The character returned in a 2008 novel (*The Twilight Streets*) and a 2009 comic strip (*Broken*). Last year Murray Melvin finally reprised the role on audio, in *A Kill to a View*. Now he's back again in *Deadbeat Escape* – and it's the most Bilis-centric story to date...

"Cath Tregenna created such a mysterious, mercurial character in Bilis," says writer James Goss. "Who is he? What is his purpose? He's clearly utterly ruthless, but also intriguingly amoral. It's a real marker of what's different about *Torchwood* from *Doctor Who*. In *Doctor Who* he'd either be totally villainous or more sympathetic. Instead, Bilis is unknowably enigmatic, and that somehow makes him even more evil. Also, there's that voice – a voice that has just come from the cellar and is wiping the blood off of its knives!"

The Big Finish team decided to bring back Bilis after working with Murray on *A Kill to a View*. "He's smashing," says James enthusiastically. "As soon as we had him in and realised the energy and joy he still brings to the character we went, 'Oh, we're having him back'. He's still so involved, including working for a charity in Egypt. He's a remarkable man and just such fun to have in. He knows, he really knows. That satanic twinkle of his..."

In his previous appearances, Bilis has been up against operatives from Torchwood Cardiff. Although the Torchwood team is alluded to in *Deadbeat Escape*, none of its members appear. "We had the idea for the story and tried to think of a Torchwood character who could be there with him," James admits. "But then we realised that would limit what we could do with the story. And if you have Bilis Manger in, it just seemed fun to make the most of him."

The story is set at the Traveller's Halt. "When we meet Bilis in this, he appears to be the manager of a run-down hotel," explains James. "The idea of Bilis running a hotel is just funny and unsettling. But we rapidly realise that this is sort of *Sapphire and Steel*, if Joanna Lumley was a dapper little man with an evil twinkle in his eye. This is a hotel where things are very badly wrong. There's a little old lady who's been there since she was a child, there's a voice crying in the sinks, and you really shouldn't eat the soup. We deliberately tried to evoke a timeless quality – this story could be taking place 50 years ago or tomorrow. The thing we're proudest about is when Murray reads a nursery rhyme. We thought it would be fun, but when he read it in the studio, we all went very quiet. 'Shall I do that again?' asked Murray. 'Did I go too far?'"

With no *Torchwood* regulars around, our way into the story is Hywel Roberts. "Hywel is someone heading home, and he's putting off actually getting there – he's spent years avoiding going back," says James. "So he pulls over to spend the night in a run-down roadside hotel and we gradually realise the baggage he's brought with him. Perhaps, just perhaps, Bilis will be able to help him get back home?"

There might be more to come from Mr Manger. "Murray really wants to come back," says James. "When we'd finished recording, he swept out to his car shouting, 'Retribution! Retribution! I shall have my retribution!' We can't say no to that!" **DWM**

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Written by **JAMES GOSS**

STARRING
Murray Melvin Bilis Manger
Gareth Pierce Hywel Roberts
Cara Chase Grace

Above: The sinister and enigmatic Bilis Manger (Murray Melvin). Art by Lee Binding.

Below: The cast of *Torchwood: Deadbeat Escape* – Gareth Pierce, Cara Chase and Murray Melvin.

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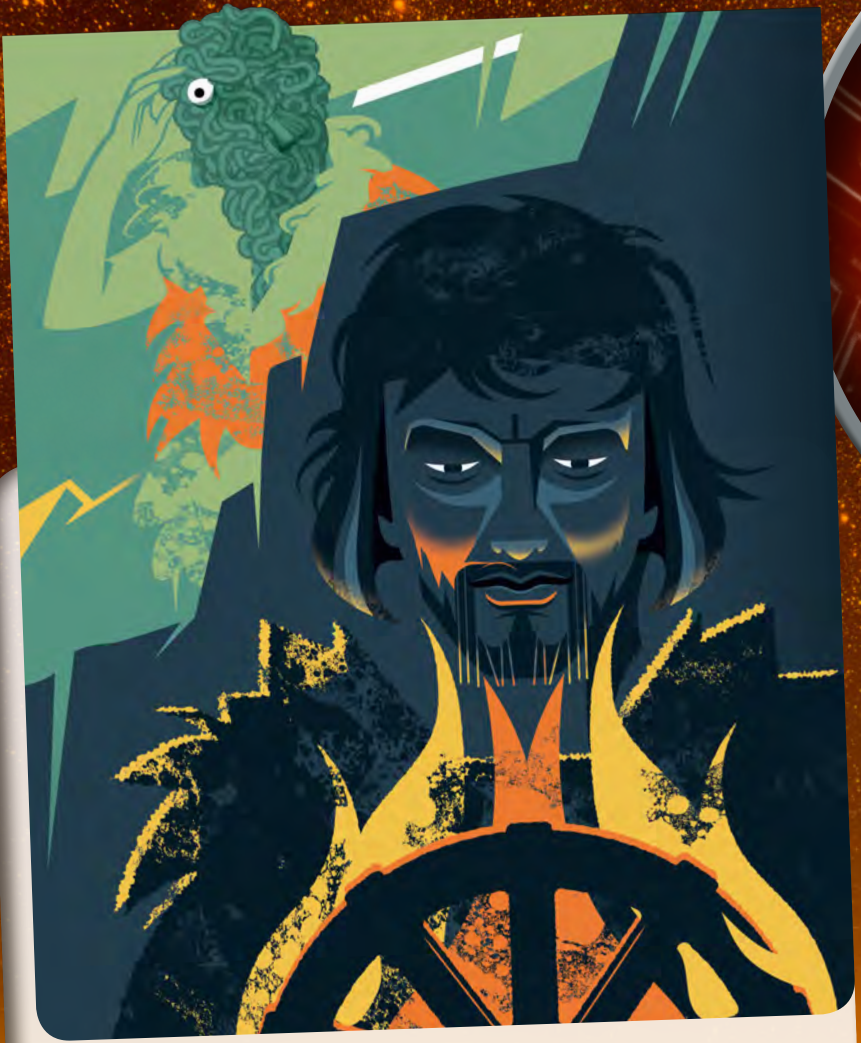

ILLUSTRATION BY BEN MORRIS

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#10: Scaroth

City of Death (1979)

A PLANET DURING ITS PRIMEVAL TIME

So that didn't go well. It turns out we have pretty much wiped ourselves out in a massive war, and now me and my crew are the only ones left, stuck on an uninhabitable planet. The others are keen to take off ASAP (As Soneds As Possible) but without secondary engines I'll have to use the main warp thrust. It's all right for them, they're not the ones directly in the warp field!

Oh well, here goes nothing...

CRETACEOUS ERA

As far as I can gather I have been flung into the Time Vortex and split into 12 independent yet connected fragments in various periods of this planet's history, which was unexpected to say the least. I am the earliest fragment, at a time when the planet is occupied by reptilian life – oh hang on, what appears to be a space freighter is falling from the sky...

PALAEOLITHIC ERA

My only hope is to push forward the technological development of the indigenous race. However, they are so miserably primitive it will take all my efforts to achieve even a low level of technology. Having spent several millennia trying to convince them that it might be a good idea to gather *as well as* hunt, I am now attempting to show them the true use of fire.

"Now, here is a fire I prepared earlier," I tell the gathered cavemen. "No, Og, don't try to lick it, it's hot. Now, you can use it for many things, for cooking, for heat and to deter predators, but today I'm going to show you how to use it to make better spearheads –"

At which point one of them throws some dried foliage onto the fire and they all lie around giggling uncontrollably.

They'll be lucky to reach a Bronze Age at this rate.

NEOLITHIC ERA

Well, the human race has finally got the hang of fire. My next job is to get them to understand the concept of the wheel. I've called in the local tribe for a training session.

"Now what you see before you is called a wheel and *NO, ZA, YOU ARE NOT SUPPOSED TO SET IT ON FIRE!*"

Tribe of Gum? Tribe of dumb, more like.

GIZA, FOURTH DYNASTY

Having *finally* got humanity to take mapping the heavens seriously, I'm now trying to advance its knowledge of construction techniques using a combination of levers, pulleys and slave labour.

"What do you mean, it won't stay up? A pyramid is the single simplest structure in the entire universe!"

"So you say," points out the chief slave-driver. "We've laid the first layer alright, but whenever we try to put the next four blocks on top, it all falls down."

"The next four? Oh good grief. Where are the plans I gave you?"

"Here," he says, indicating the easel where he has pinned the papyrus with the design schematics.

I unpin it and turn it the other way up.

"Oh," he says. "Bigger at the bottom. That makes more sense, I can see what you're doing now."

FLORENCE, 1504

I have had to have another word with the artist Leonardo about the *Mona Lisa* project.

"I know-a you wanted more *Mona Lisas*," he says. "So I thought I would-a save time and just print them, with silk screen process."

"Yes, I can see that," I say. "But this one's green with yellow hair! This one's red with blue hair! And this one's blue with orange hair!"

"It is a... satire. On-a the culture of mass production. I am-a, I think, ahead of my time again!"

"Yes, but I commissioned you to paint six *identical Mona Lisas*. Same enigmatic expression, same innovative use of *sfumato*, same iffy perspective. Do you *want* me to hand you over to the Borgias?"

At this, he backs away in horror, and I notice several sketches on his desk of a flying machine.

"What are these?"

"Oh, just an idea I had," he says. "The funny little man from the monastery suggested I might like to get it down on paper..."

"Da Vinci," I say (he hates being called that), "I don't pay you to make doodles for some... *meddling monk*! I pay you to work for me!"

PARIS, 1979

Nearly there! All the hard work of my previous selves is finally paying off and I am now on the brink of achieving time travel. The centuries that divide me shall be undone!

In order to pass as a member of human society, I have adopted the guise of a Count and enlisted a human woman as my consort. Surprisingly, the Countess seems unconcerned at our lack of intimacy. "Don't worry," she says. "So long as you keep it discreet, dear, whatever you get up to with Hermann in the cellar is your own affair!"

As told to Jonathan Morris

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